FULL SCORE EDITION: IN FOUR PARTS.

SONGS

OF

Progress and Affection;

BEING 62 ORIGINAL AND SELECTED MELODIES, FOR

SCHOOLS, HOMES, BANDS OF HOPE, &c.

WARRINGTON:

PRINTED AND PUBLISHED BY PHILIP P. CARPENTER, OBERLIN PRESS.

Price One Shilling.

№ 8057.176

GIVEN BY

Family of the late William L. Garrison.

Wm. Lloyd Garrison,

Boston.

1838.

FOUR PART EDITION.

SONGS

OF

PROGRESS AND AFFECTION

FOR THE PEOPLE;

WITH THE "SONGS OF HEALTH AND TEMPERANCE:"

BEING SIXTY TWO

ORIGINAL AND SELECTED MELODIES,

ARRANGED FOR TWO OR FOUR PARTS,

FOR SCHOOLS, BANDS OF HOPE, POPULAR MEETINGS, OR THE HOME CIRCLE.

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PHILIP P. CARPENTER, OBERLIN PRESS, WARRINGTON.
1857.
Price One Shilling.

Family of the late William Lloyd Garrison,
through
Francis J. Garrison.
April 1, 1899.

NOTICE.

The WORDS to these Songs are printed separately; Price One Penny, (Fourth Edition): and, with the following, may be had from Philip P. Carpenter, Oberlin Press, Warrington, *Post Free, on enclosing Stamps to the amount of 4d. or upwards.*

The WORDS, with a SUPPLEMENT for the use of Day-Schools; *price Three Half-pence.*

A CHEAP EDITION of the SONGS, (on one stave, for Two Trebles,) is printed for the use of Schools; *price Fourpence.*

FIRST NOTIONS of SINGING and of ELOCUTION: stiff covers, *price Sixpenec.*

The YOUNG CHRISTIAN'S HYMN BOOK. *Third Edition. Price 3d. cloth.*

SELECTIONS from the PSALMS, &c,, arranged for Chanting. *Second Edition, Price 2s. cloth.*

EXTRACTS from the REPORTS of H. M. Inspectors of Schools. *Price 3s. cloth.*

In the following pages, the First Treble and Tenor have the tails turned upwards: the Second Treble and Bass, downwards. The tunes are so arranged that as much melody as practicable is thrown into the two treble parts. The tenor is subordinate; but the bass should always be either sung or played.

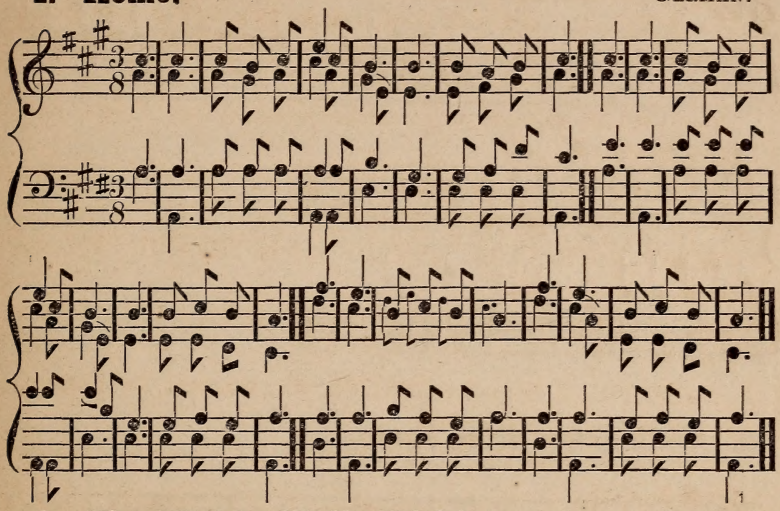
The Editor has been obliged to insert some tunes of his own, simply to keep the place till better ones have been found elsewhere. The selection was made for the use of his classes in Day, Evening and Sunday Schools; and it is published, along with the *First Notions of Singing*, &c., in order to provide Text Books sufficiently cheap for Common Schools.

It is recommended that the Teacher accompany the voices on a Harmonium or Piano; the former instrument being preferred, for the following reasons:—(1) It is very cheap. (2) It scarcely ever gets out of tune; and, if it does, is easily repaired by the owner, the action being extremely simple. (3) It gives a distinct, sustained tone, and admits of great expression. An instrument with only one set of vibrators has been in use in the British School, Warrington, for many years; it has never needed tuning, though it has been freely moved from place to place in all weathers; and it is found amply sufficient to lead a class of about 300 children.

SONGS
OF
Progress and Affection.

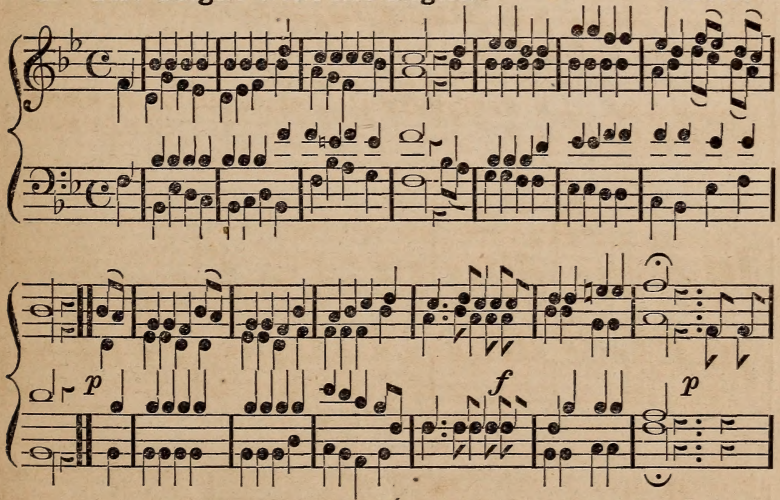
1. Home.*

GERMAN.

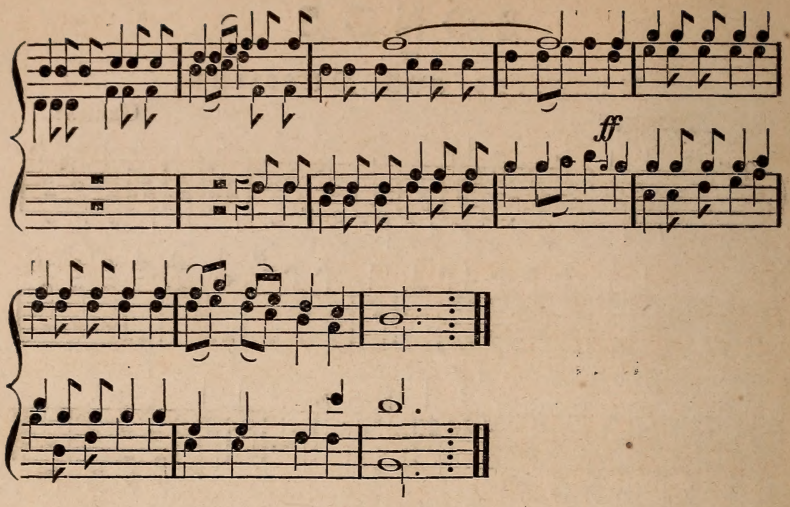


2. The Might with the Right.*

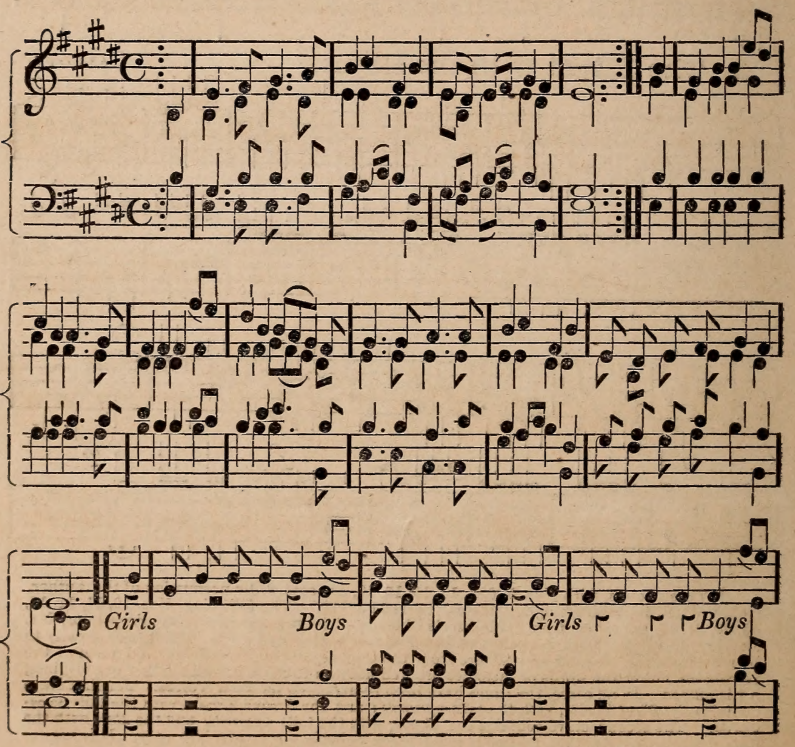
CALCOTT.

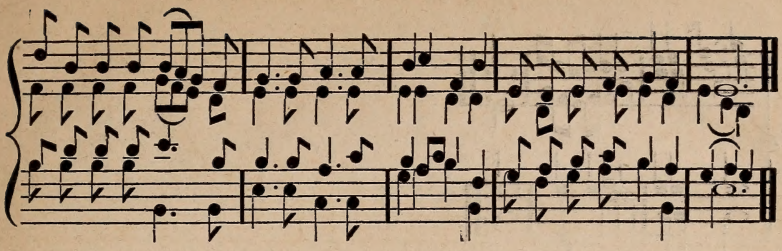


* These Songs, with Nos. 5, 6, 7, 13, 16, 17, 18, are copied, by permission of the Author, from "W. E. Hickson's Singing Master, Parts II & III." The following, Nos. 10, 11, 12, 14, 15, 20, 21, 58, are taken from "Mainzer's Choruses," by permission of the Proprietor, Mr. Lovejoy, Reading. Both works (as well as Mainzer's Singing for the Million) are greatly to be recommended. Nos. 9 and 22 are from the Congregational Tune Book. Of most of the remainder, either the words or melodies are well known: to those in which either are original, a † is affixed. In all cases, the tunes have been re-arranged for Four Voices. The first stave contains the *First Treble*, with the tails *upwards;* and the *Second Treble*, with the tails *downwards*. The second stave contains the *Tenor*, with the tails *upwards;* and the *Bass* with the tails *downwards*. Another edition is printed for Schools, for two trebles only. It is recommended that the full harmony (if not sung) be played on the Harmonium.



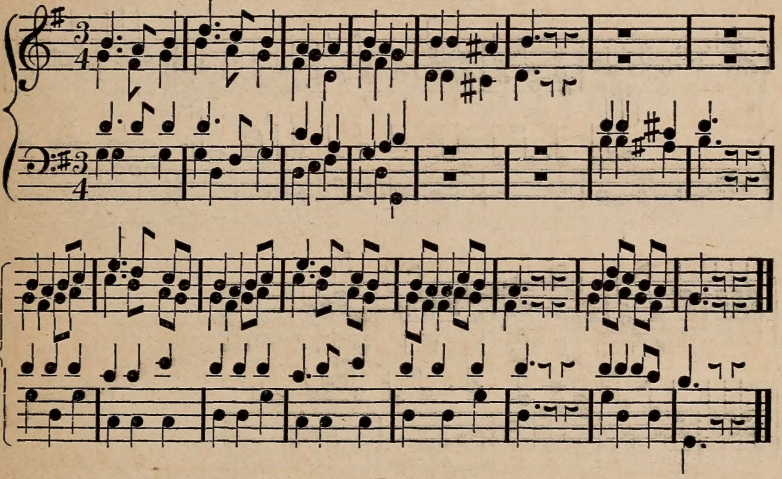
3. We'll never drink again. †



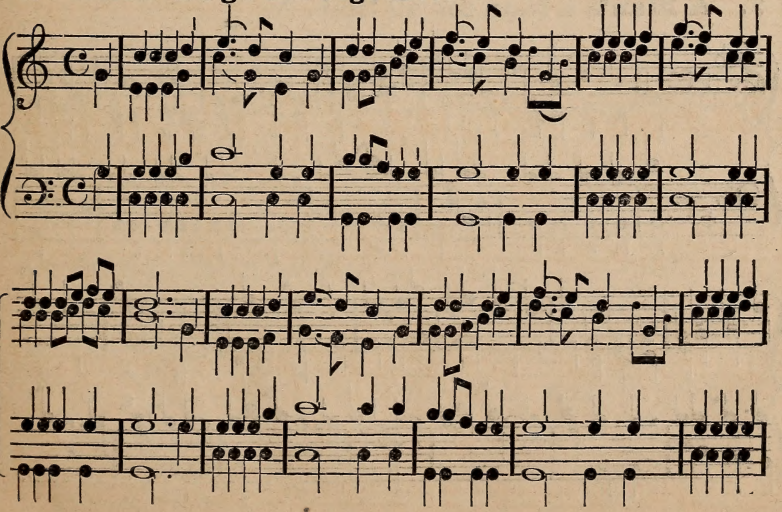


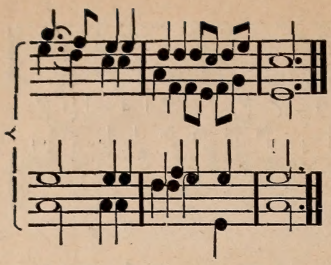
4. Temperance, Fairest Star.

† GERMAN.

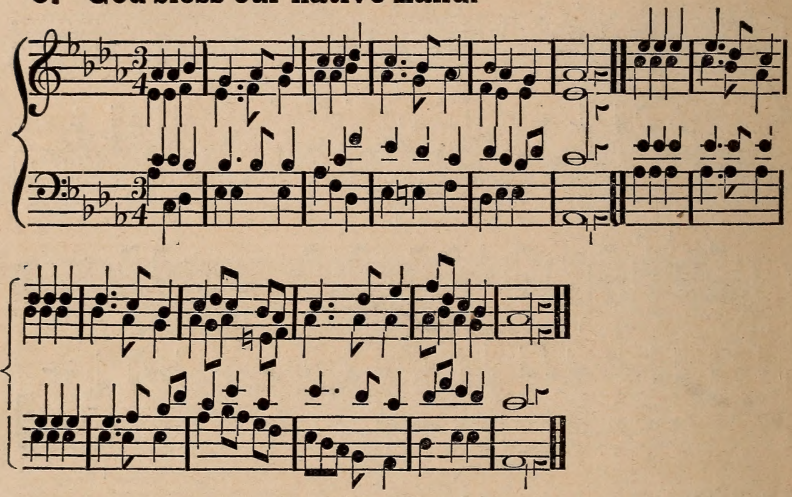


5. When we go out together.

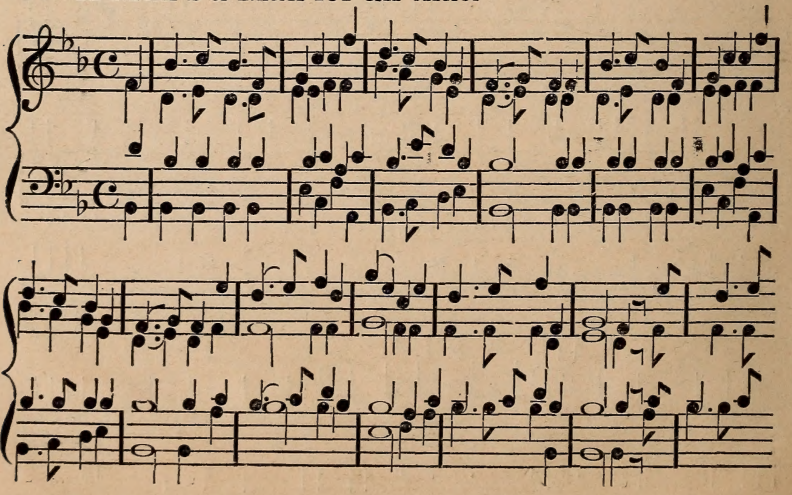


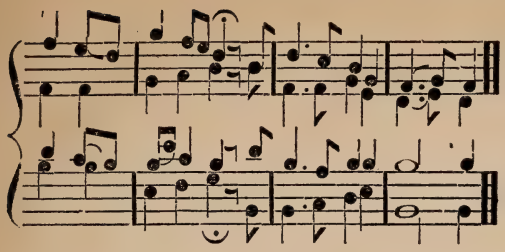


6. God bless our native Land.



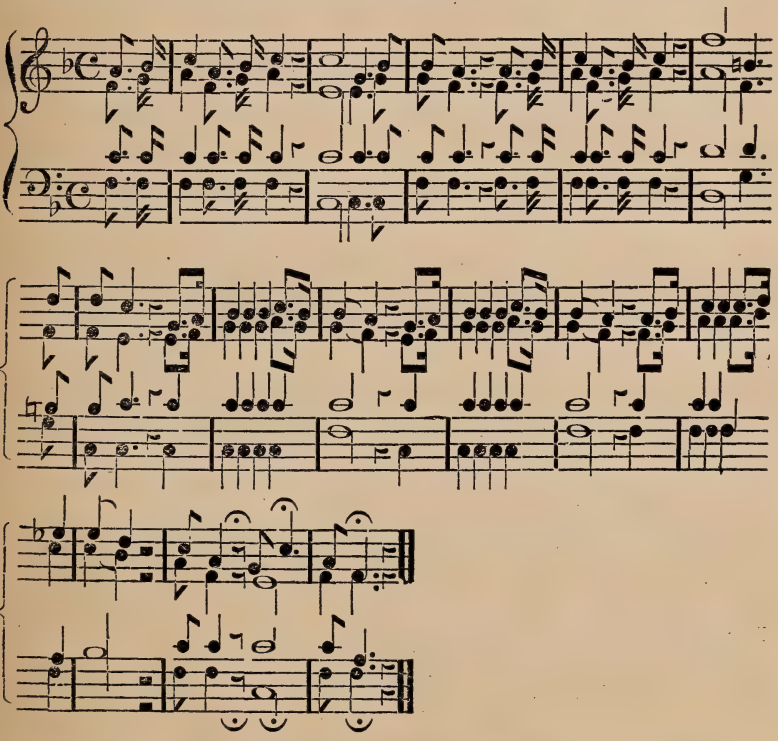
7. A Man's a Man for all that.



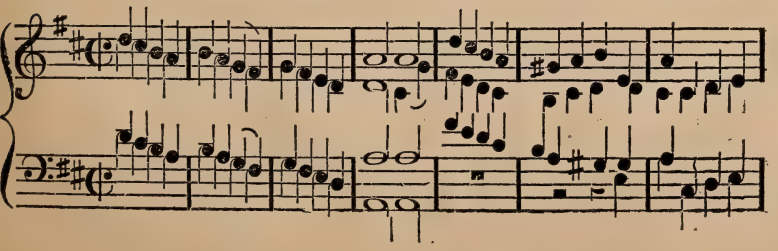


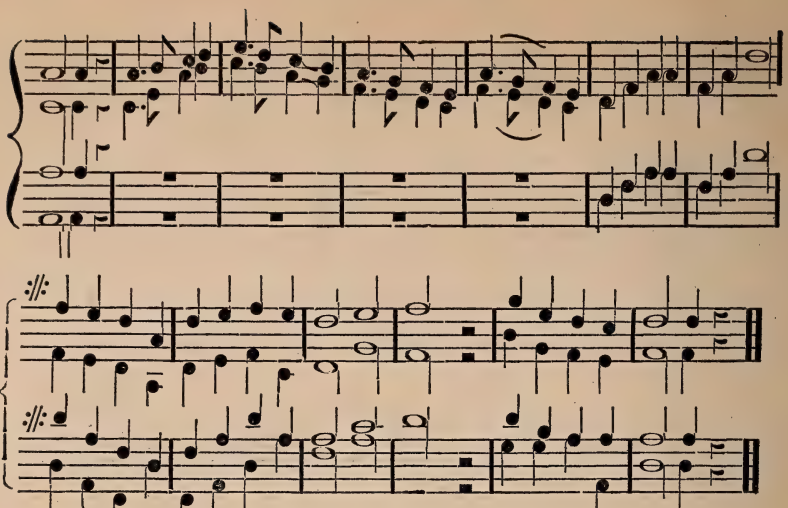
8. Home and Friends around us: *same tune as* **No. 7.**

9. When shall we meet again. HINDOO AIR.

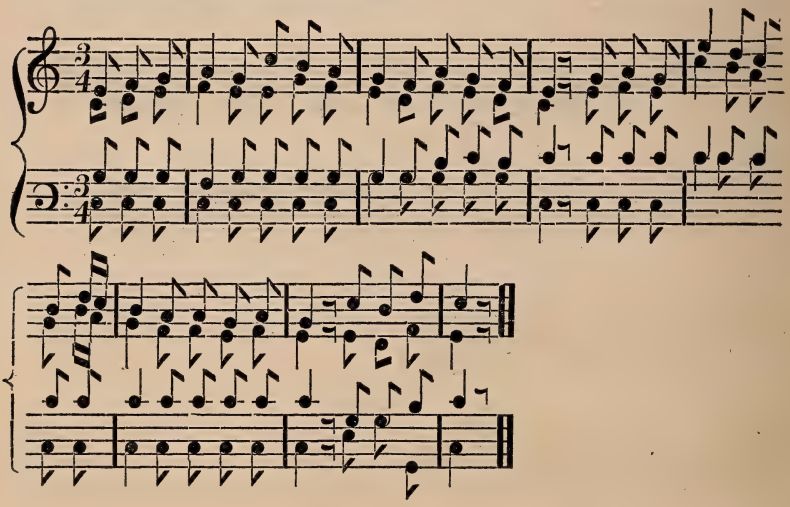


10. The Factory Song. †GERMAN.

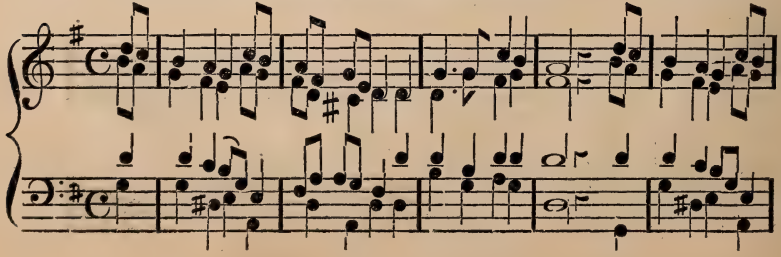


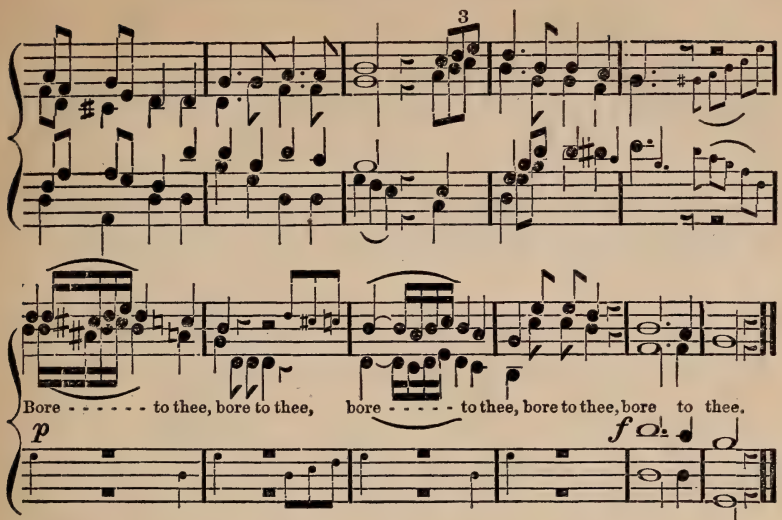


11. Bubbles of brightness. MAINZER.

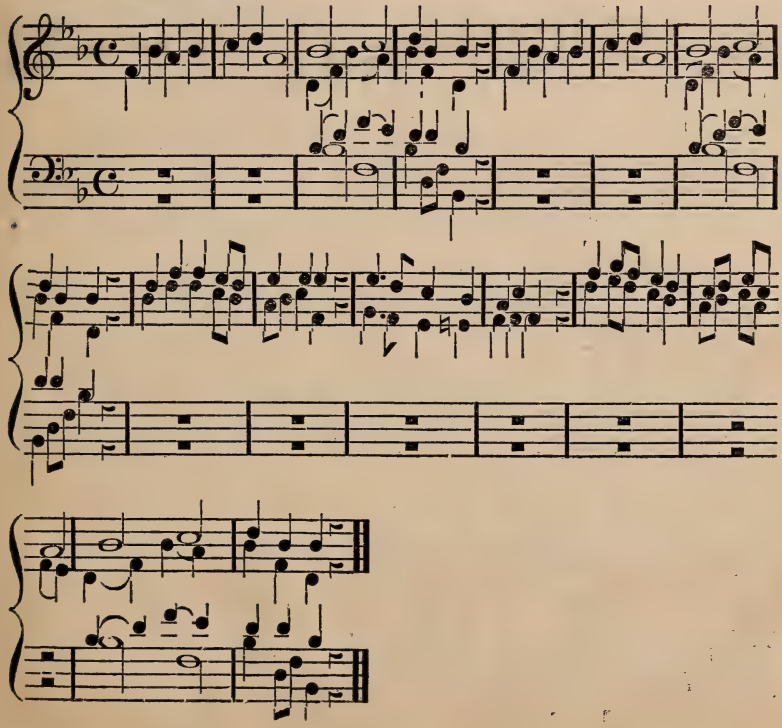


12. I traveled among unknown men. MAINZER.

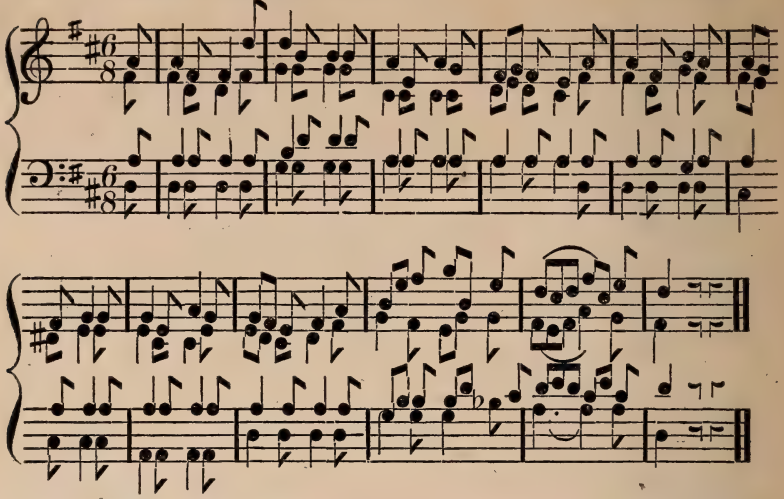



3
Bore - - - - - - to thee, bore to thee, bore - - - - - to thee, bore to thee, bore to thee.
p
f

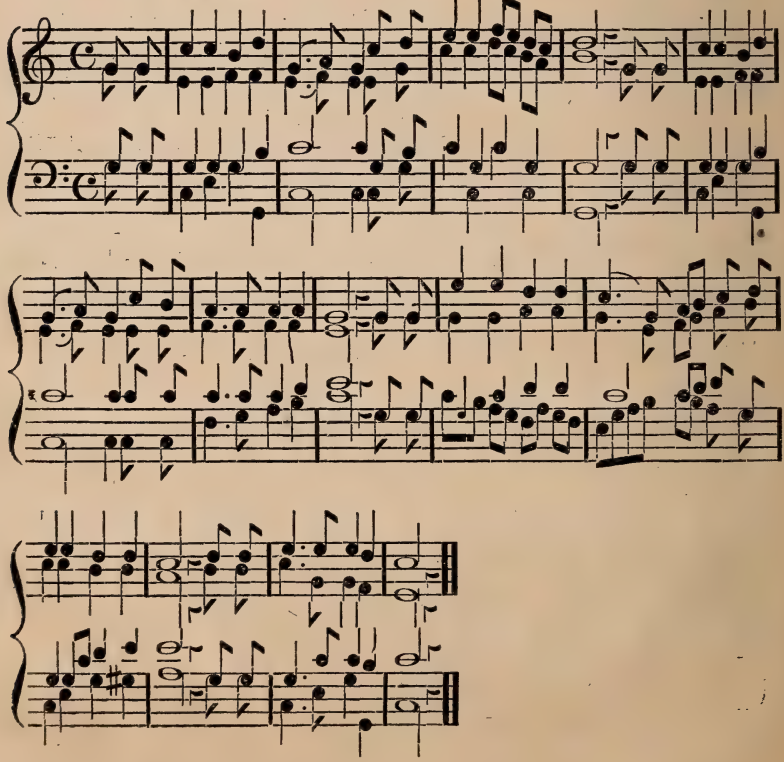
13. Try again.



14. Those Village Chimes. MAINZER.

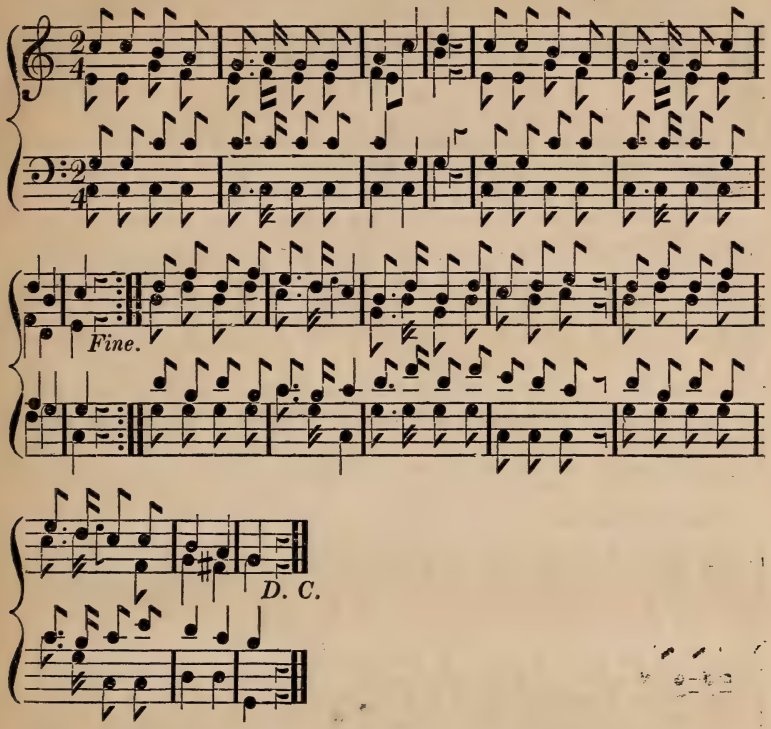


15. The Sea. MAINZER.



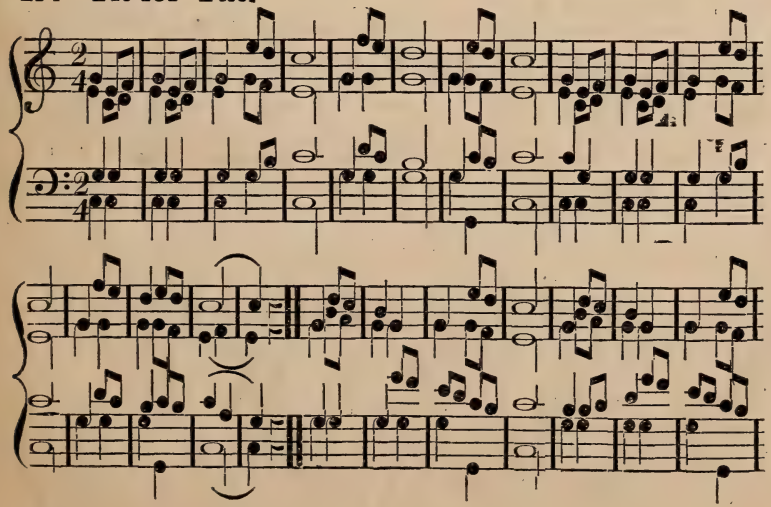
16. Come and see how happily.

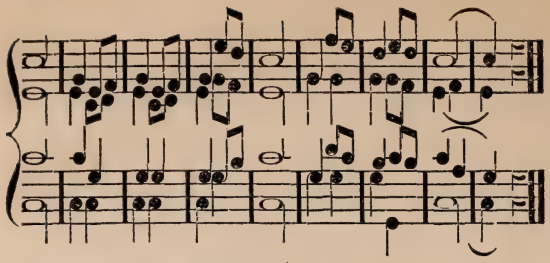
STEVENSON.



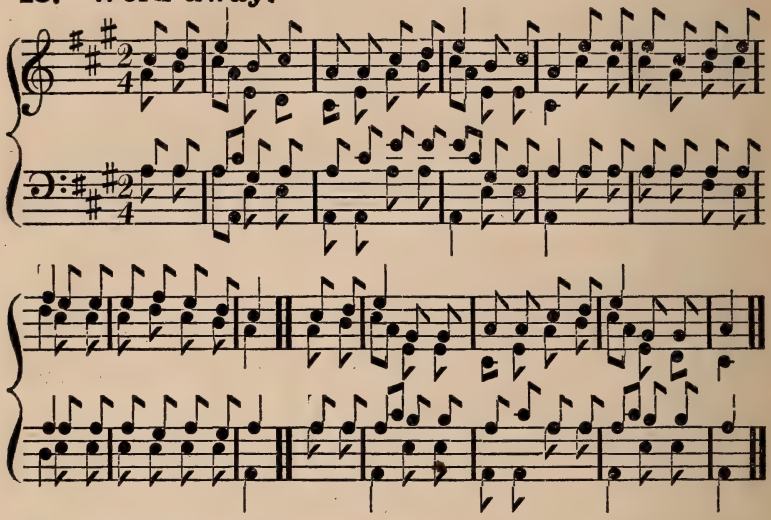
What charms we find. *(Second Verse.)* Time glides along.

17. Tit for Tat.

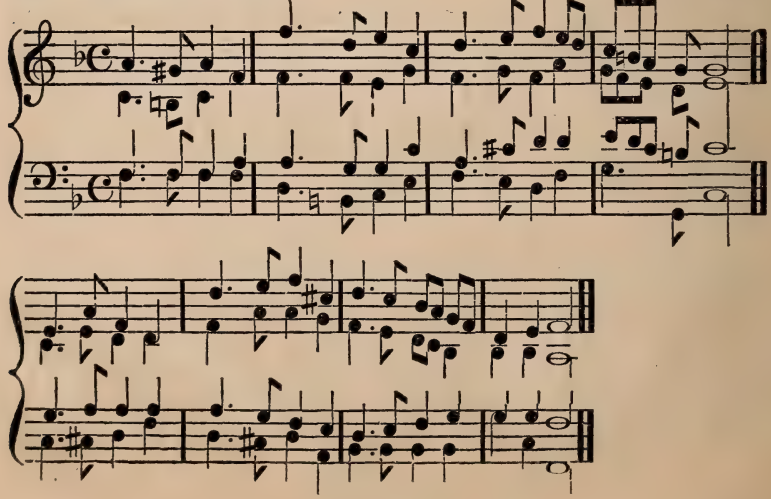




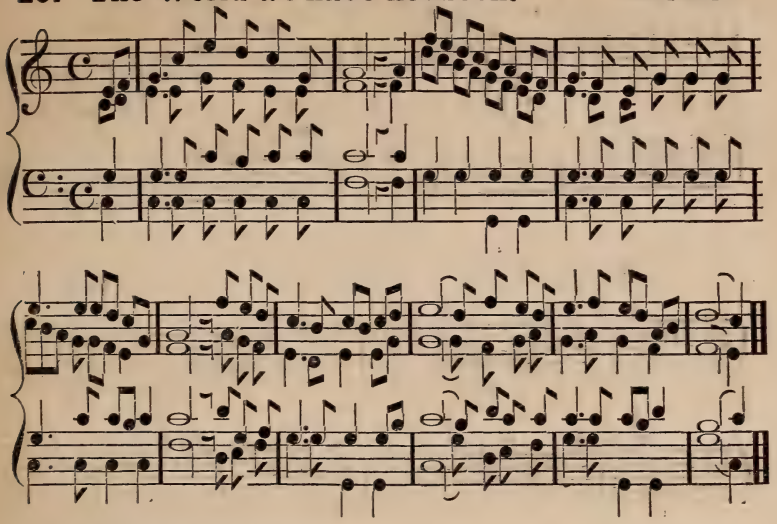
18. Work away.



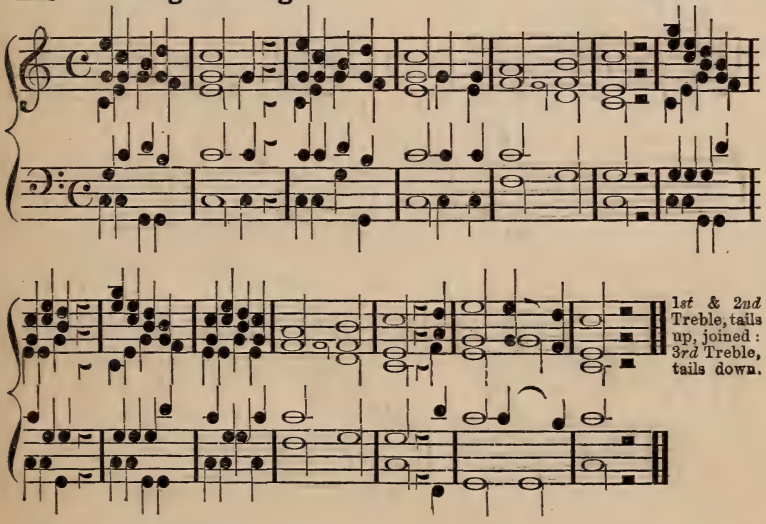
19. Work is over. † P. P. C.



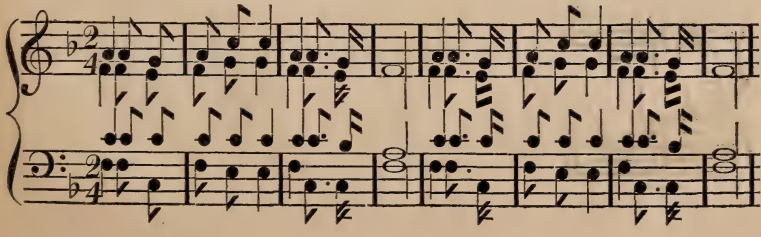
20. The World we have not seen. MAINZER.

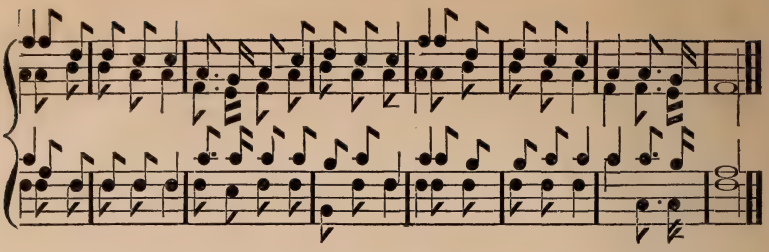


21. The Night Song. MAINZER.

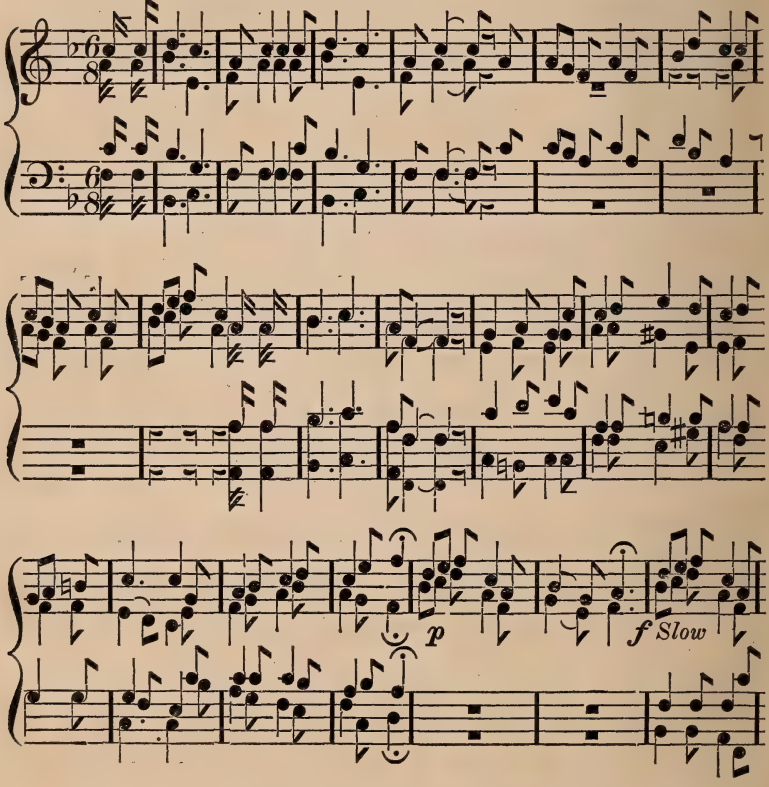


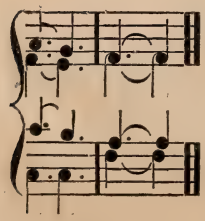
22. The Happy Land.





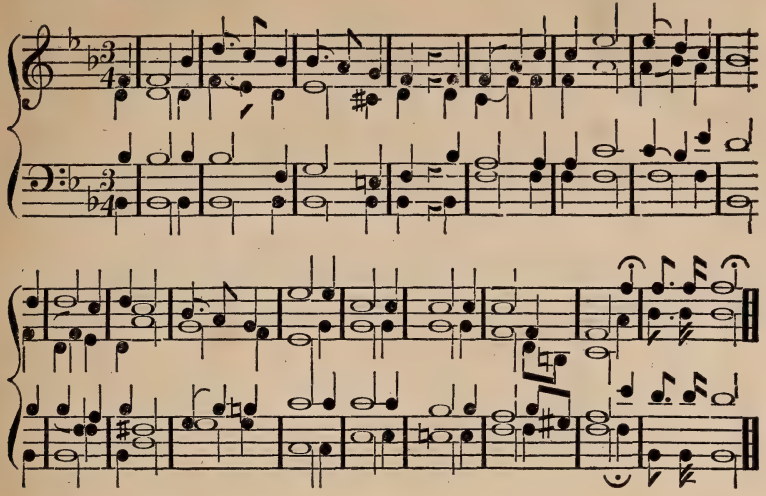
23. The Good Time Coming. † P. P. C.

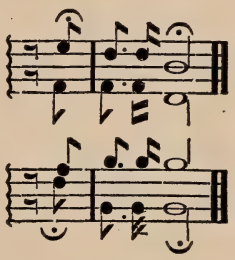




24 Excelsior.

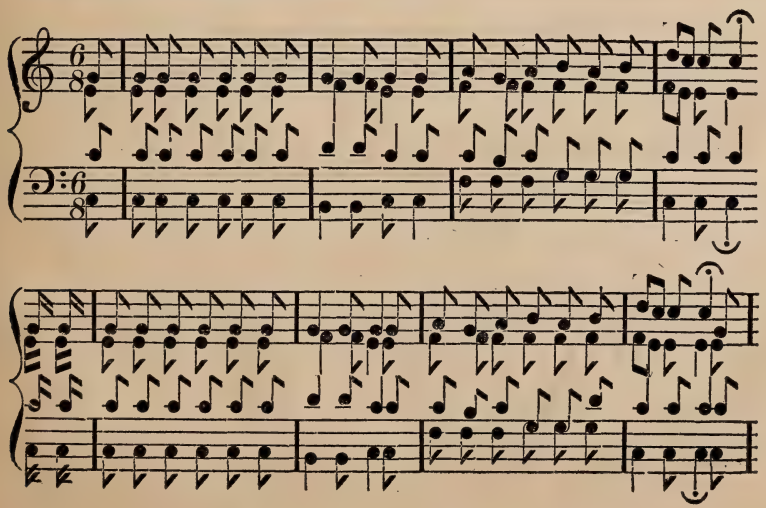
HUTCHINSON.

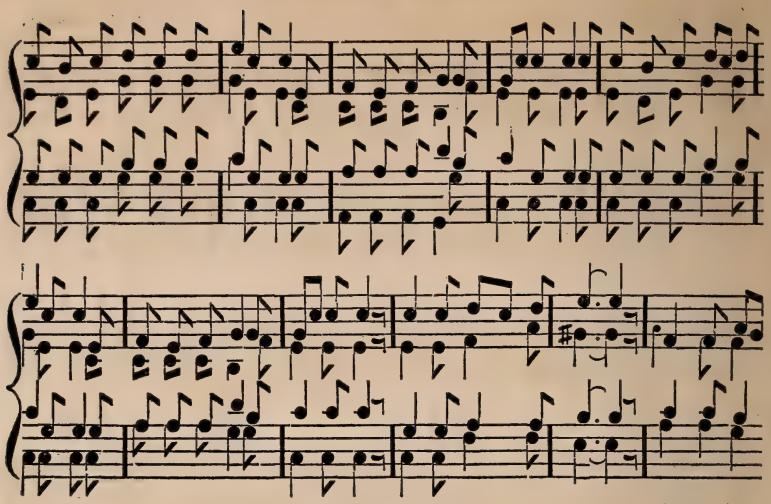


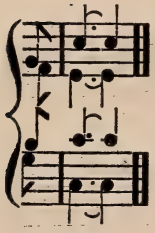


(Alternate verses of Excelsior.)

25. The Old Arm Chair.

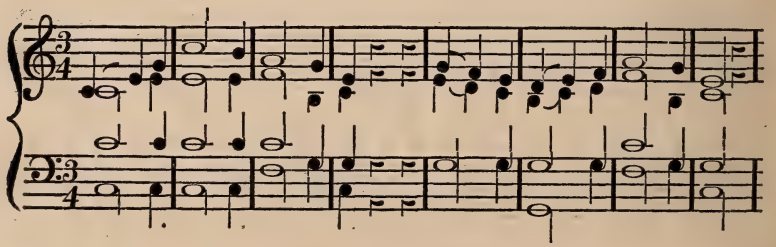


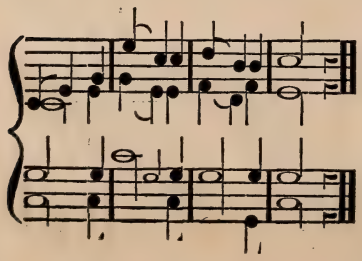




26. Maidenhood.

† GERMAN.

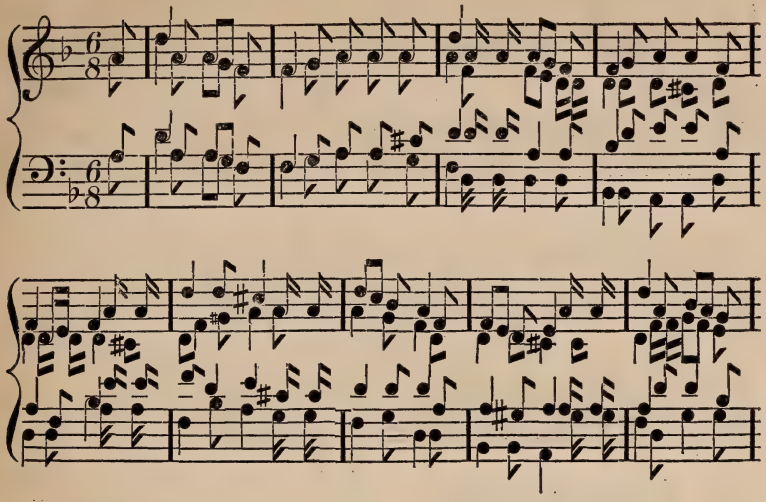


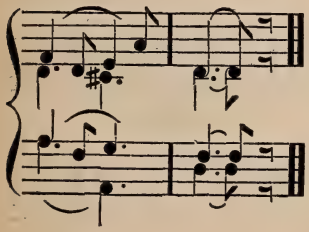


(No. 27. *Same Tune as* No. 6.)

28. The Rainy Day.

† P. P. C.

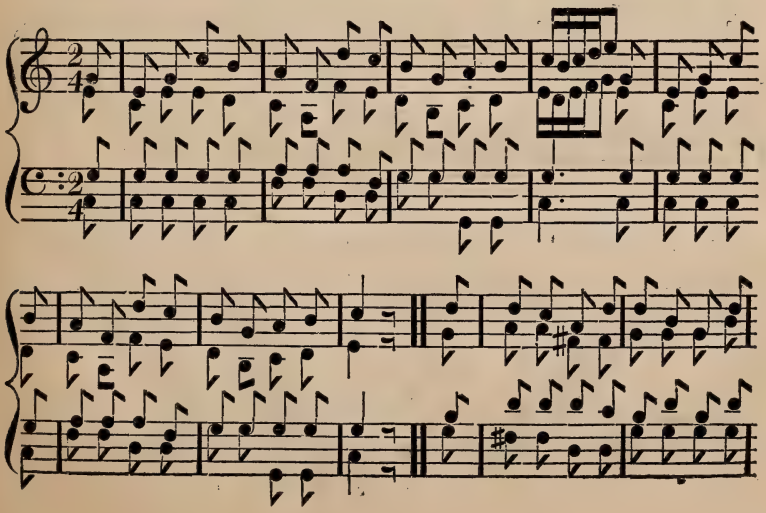


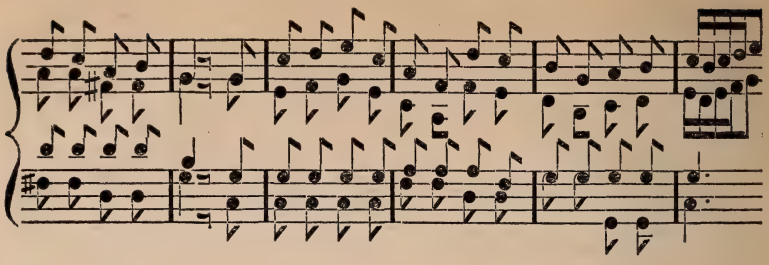


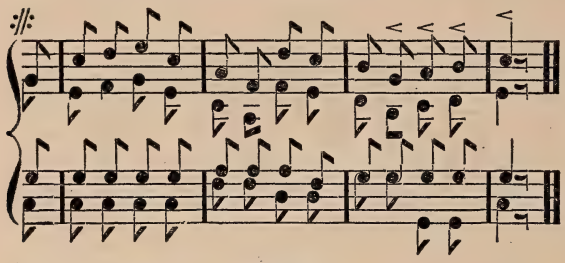
The division of the notes in the Second Treble is for the last verse.

29. I ask not for his Lineage.

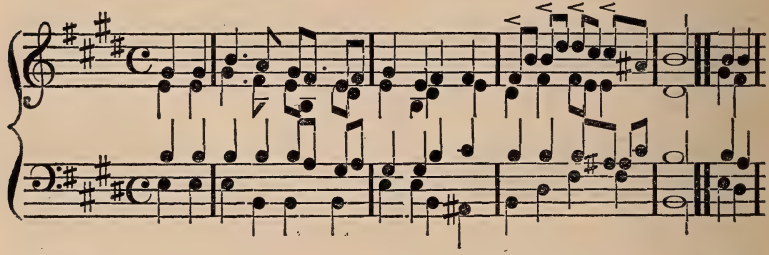
† GERMAN.

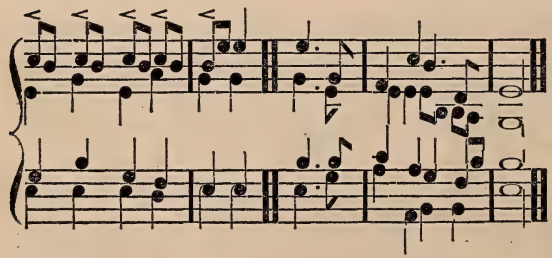






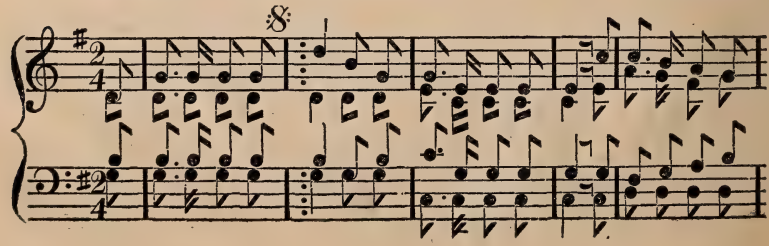
30. A Psalm of Life. † GERMAN.

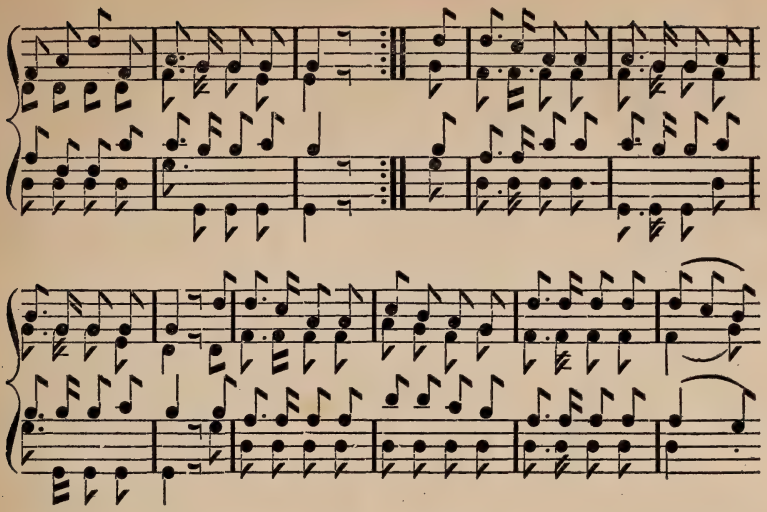


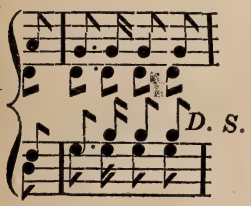


No. 31 *is a* **Glee.**

32. The Cold Water Army. † GERMAN.

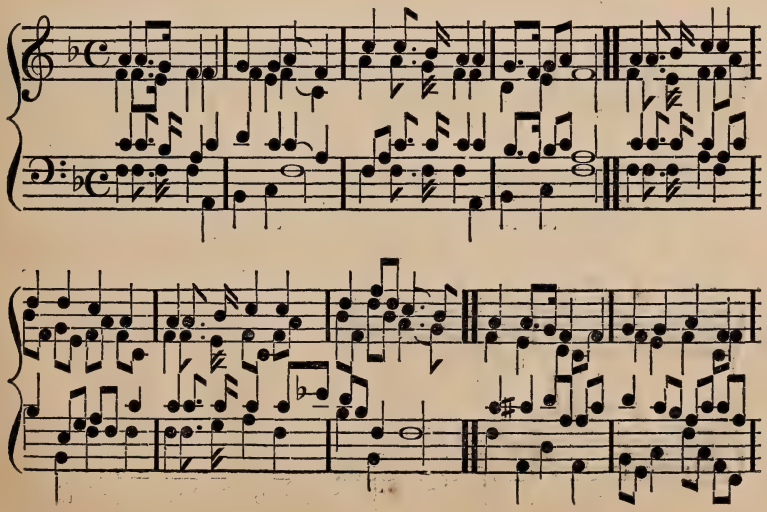


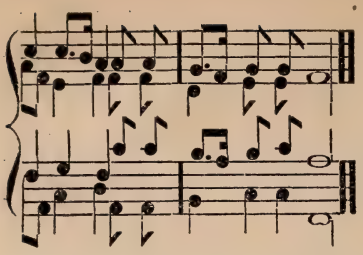




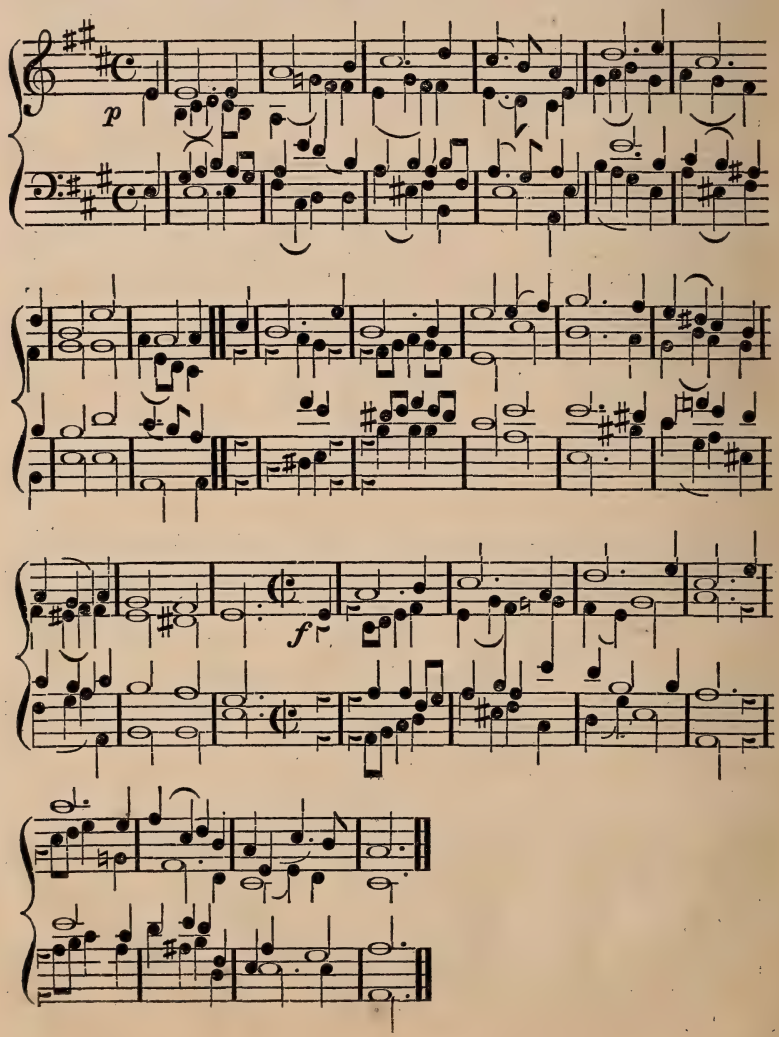
No. 33. Sons of my Mother, England, *same tune as No.* 32, *repeating the seventh and eighth lines.*

No. 34. We're all Brothers. ROUSSEAU.

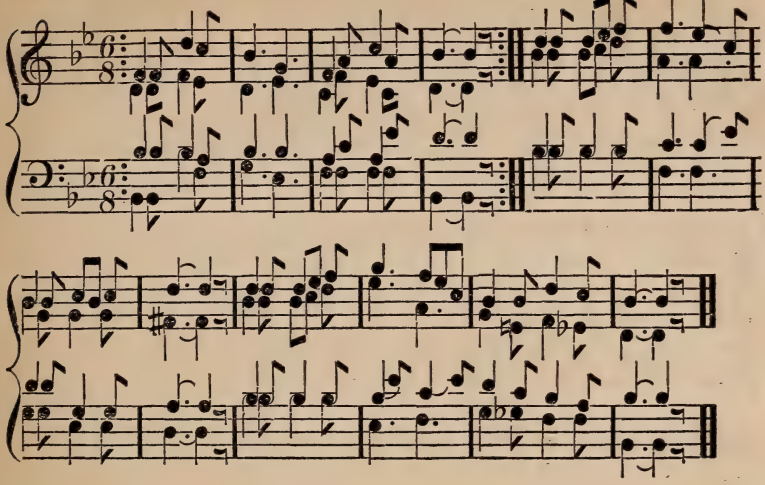




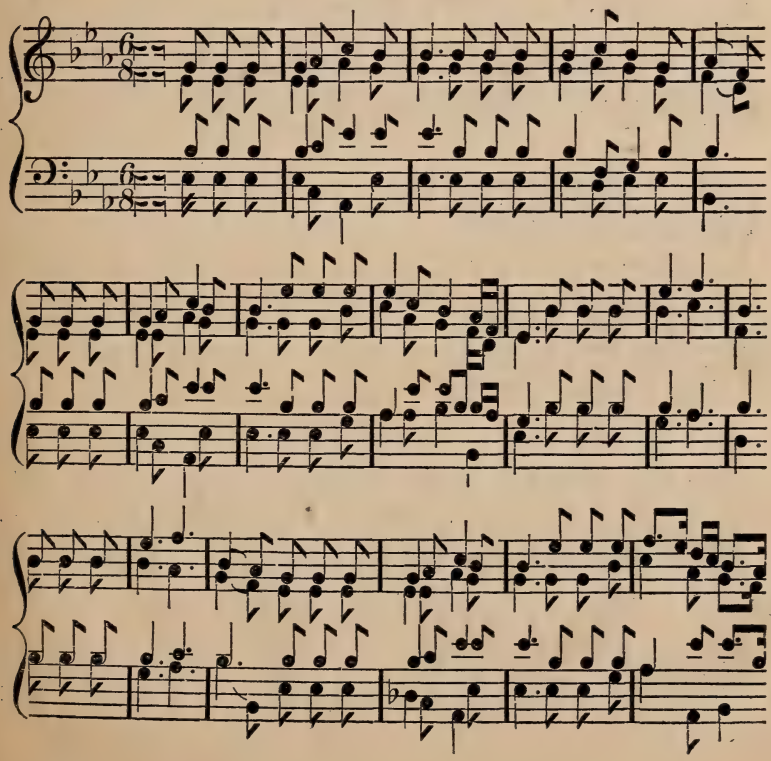
No. 35. I slept and dreamed. †P. P. C.

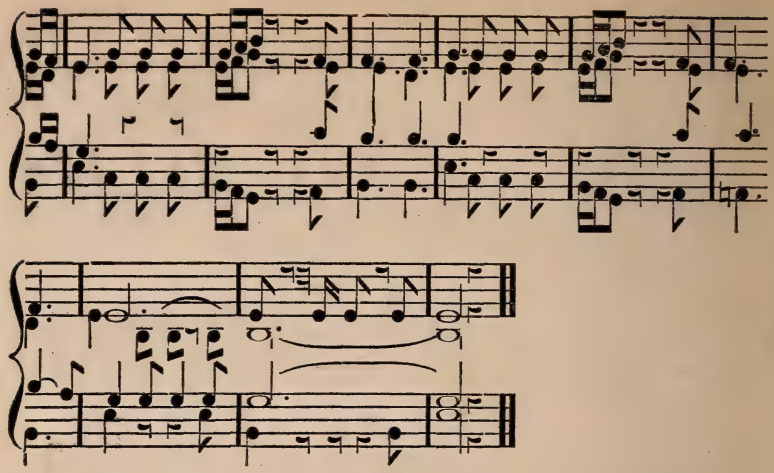


No. 36. Life is onward. † GERMAN.

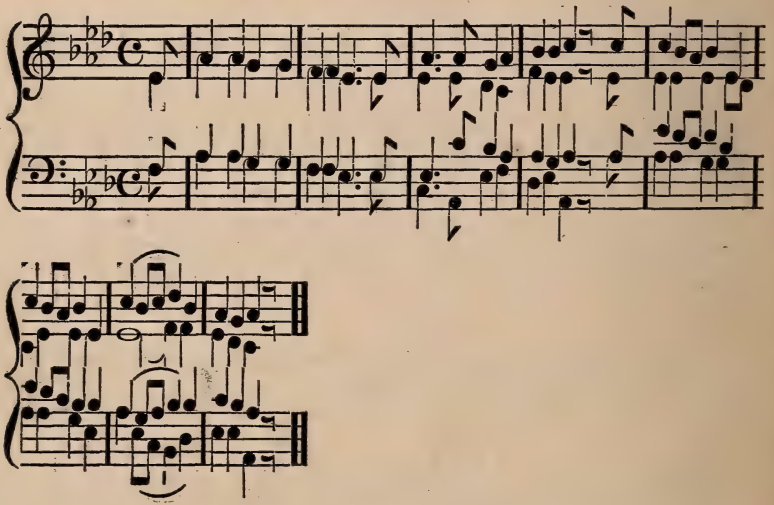


No. 37, Beautiful are the Fields of Day. († ALADDIN.)

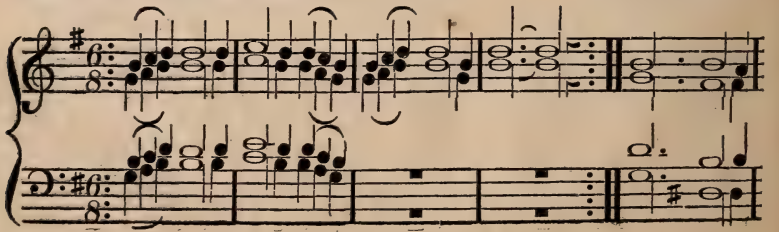


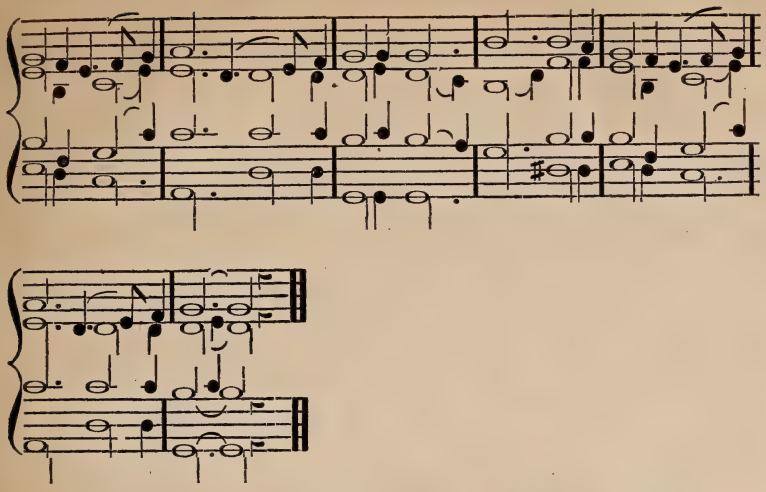


No. 37*. The Past shall reappear. † GERMAN.

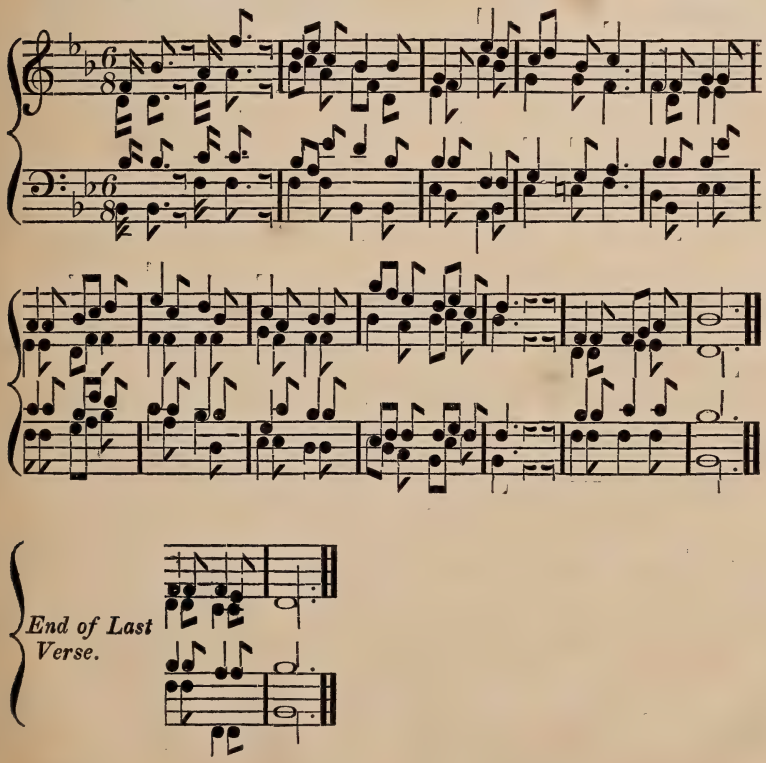


No. 38. Heaven is my Home. † HINDOO AIR.

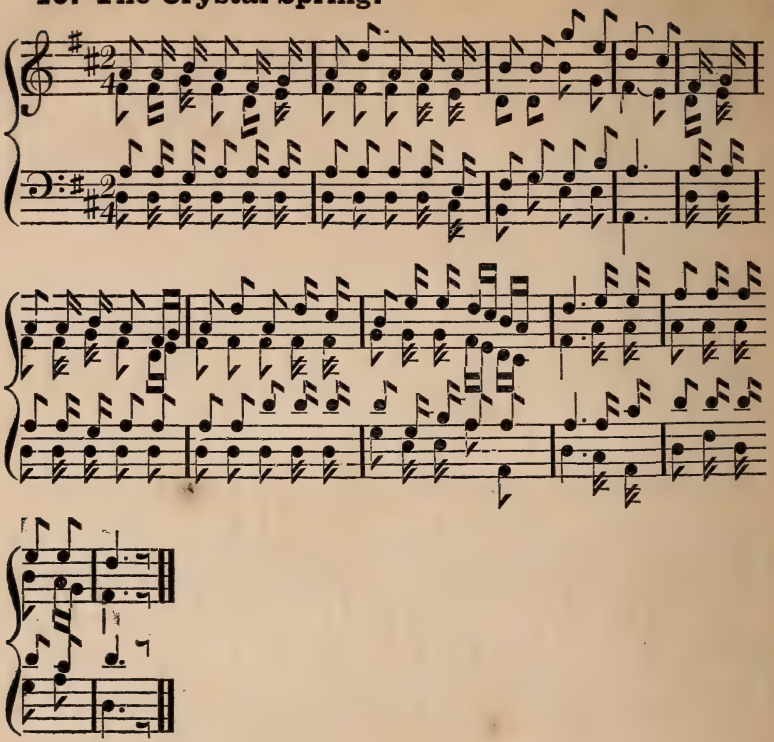




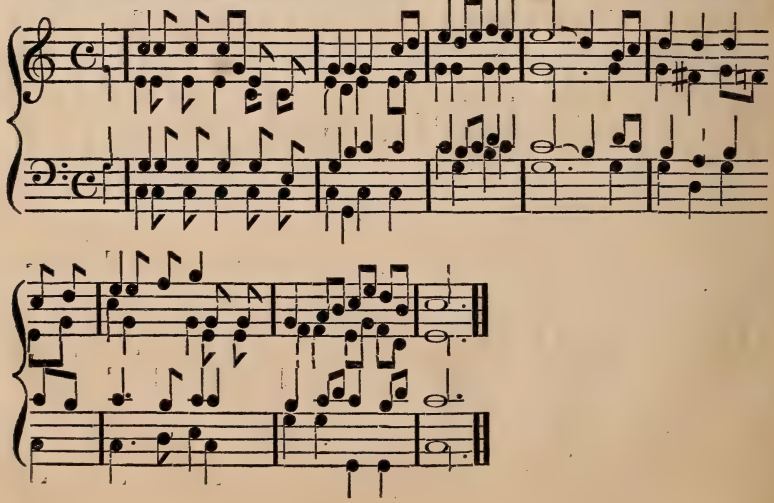
39. The River of Life. † MRS. R. GASKELL.



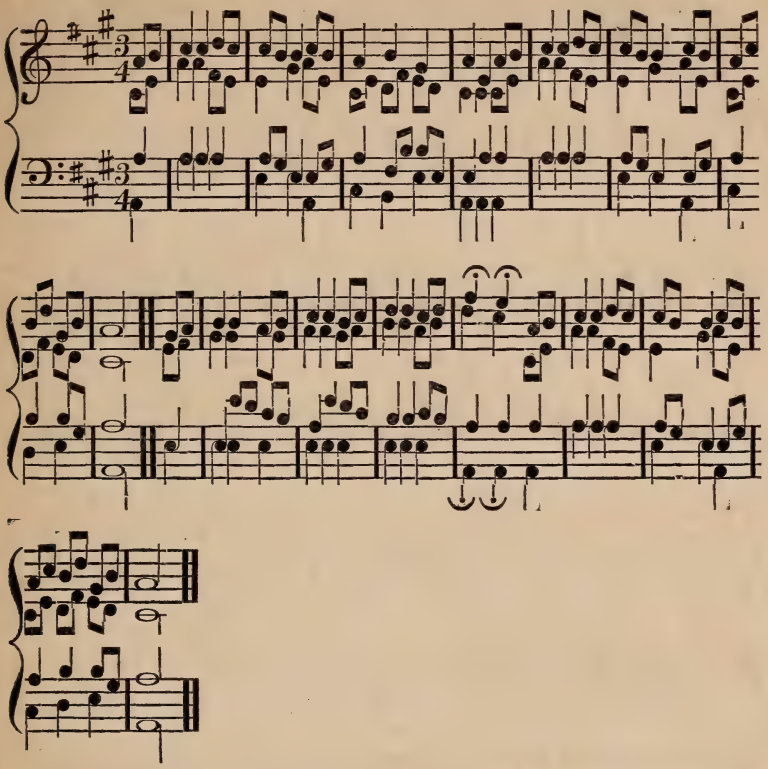
40. The Crystal Spring.



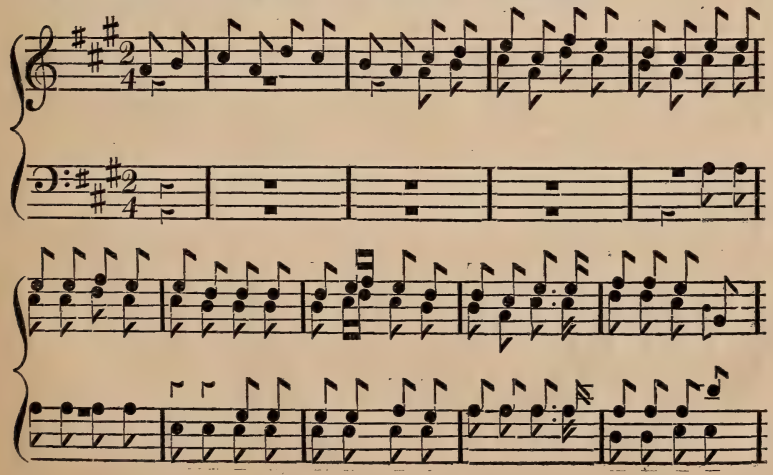
41. The Mountain Stream. †GERMAN.

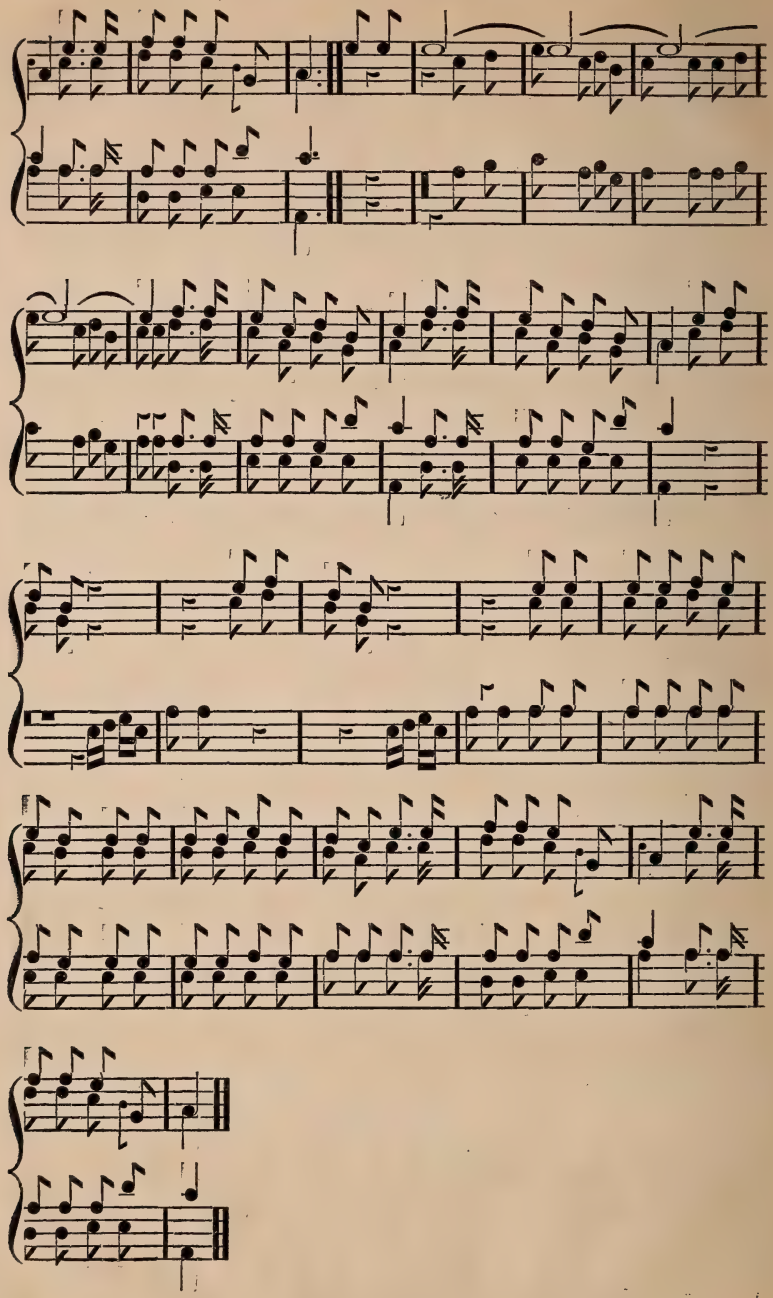


42. The Cup of Cold Water. *"What fairy-like music."*



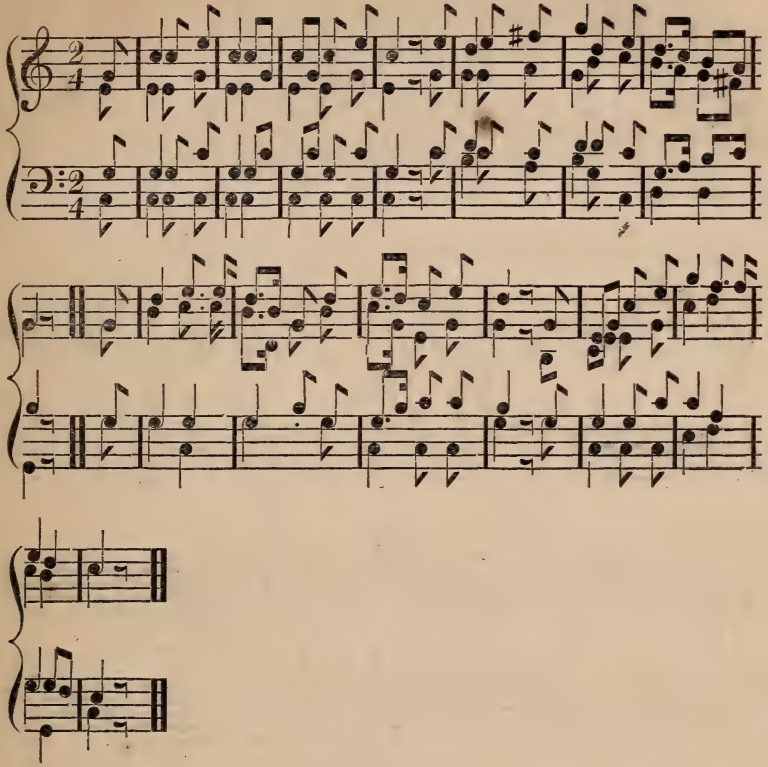
43. Here's a Health to all good Lasses.





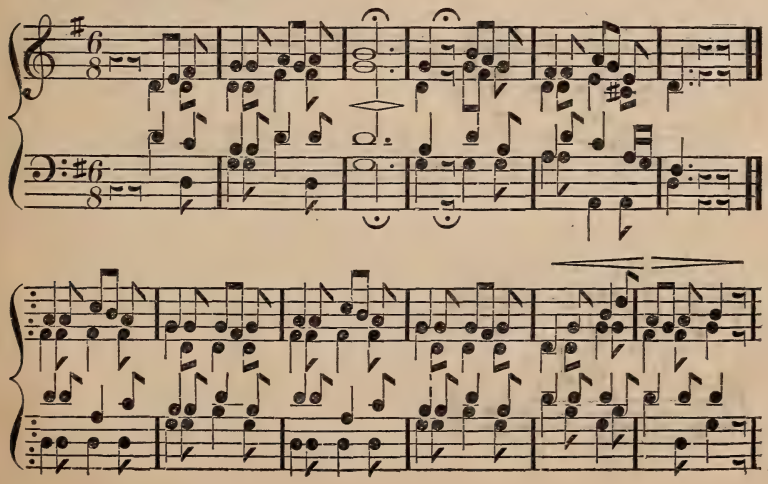
44. Water for me.

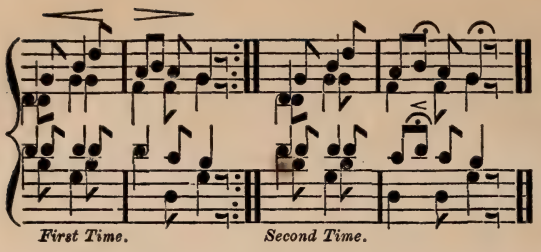
†GERMAN.



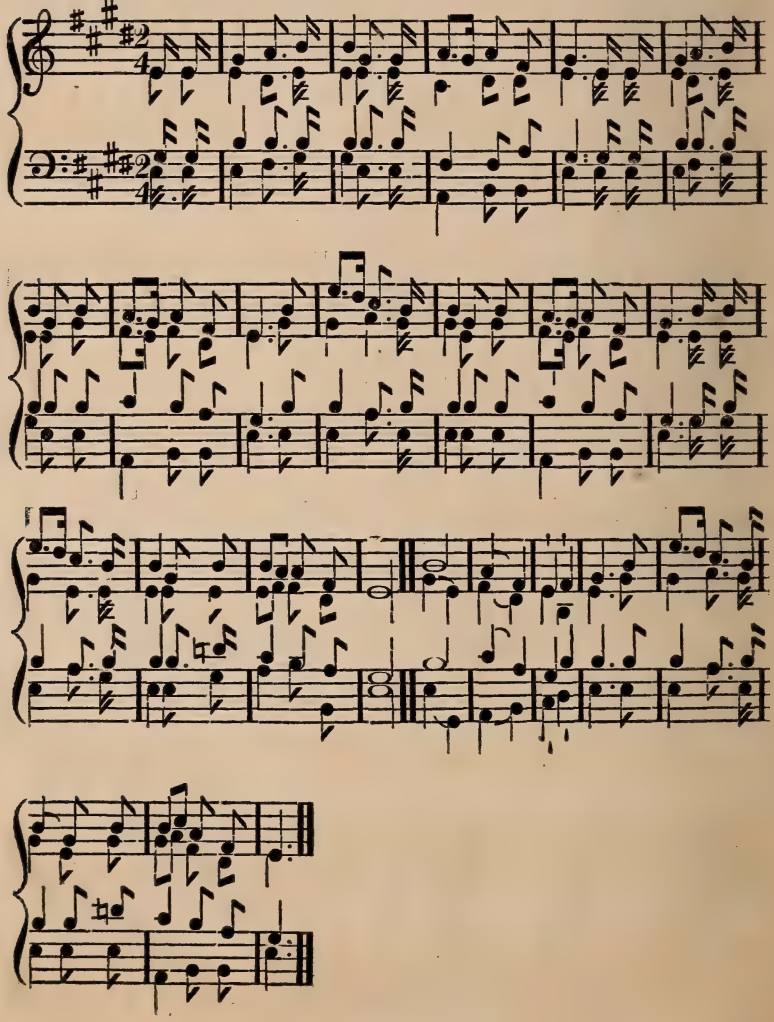
45. Life and Health.

GERMAN.

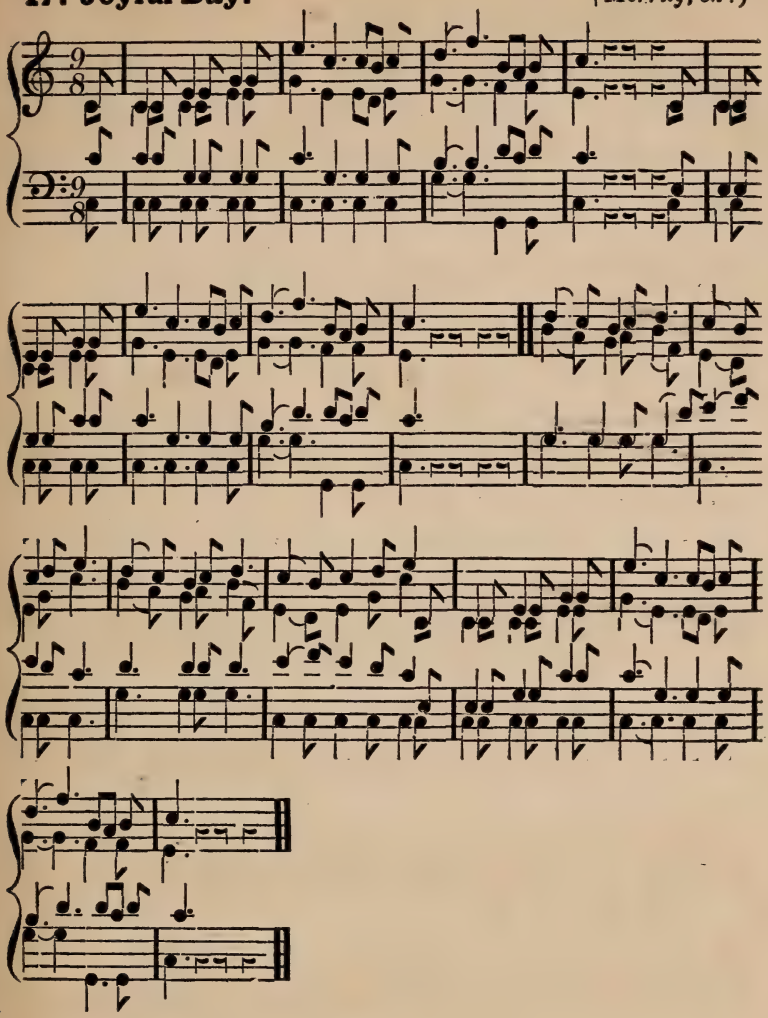




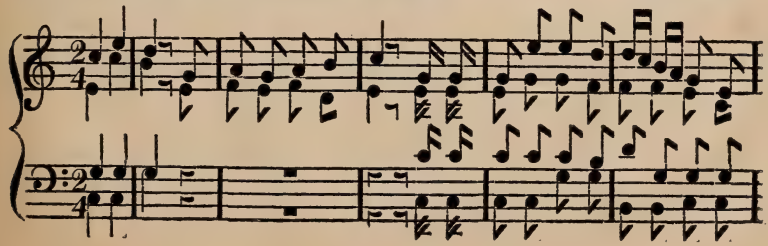
46. Home, sweet Home.

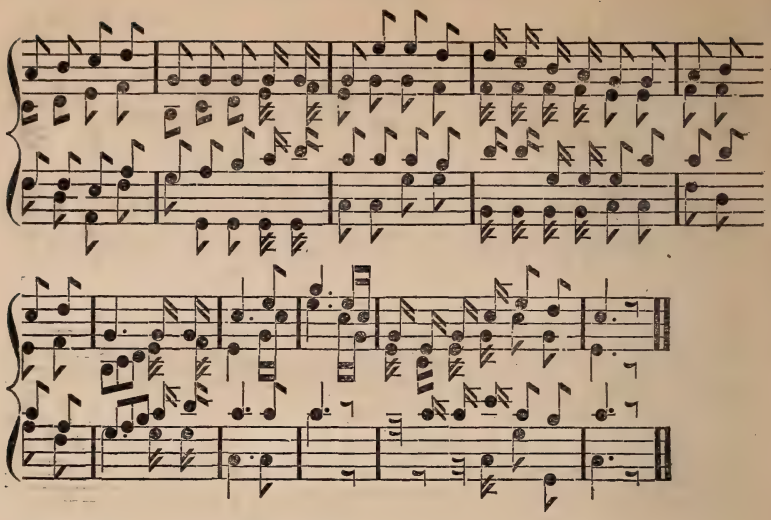


47. Joyful Day. *(Merrily, oh!)*



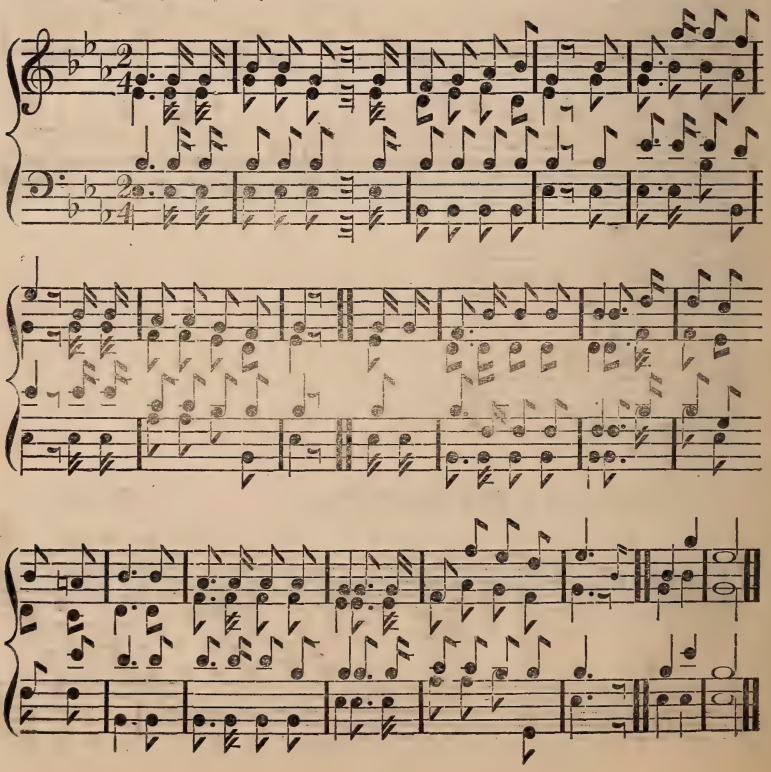
48. The Merry Month of May. STEVENSON.



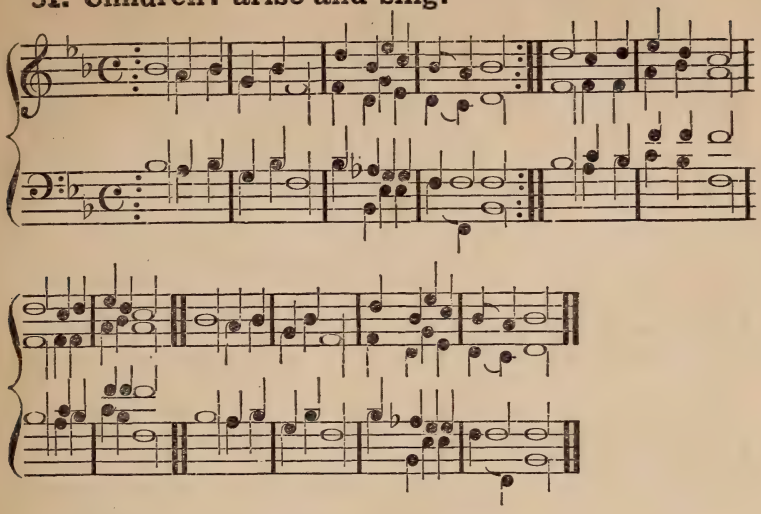


49. *Same Tune as* **No. 38.**

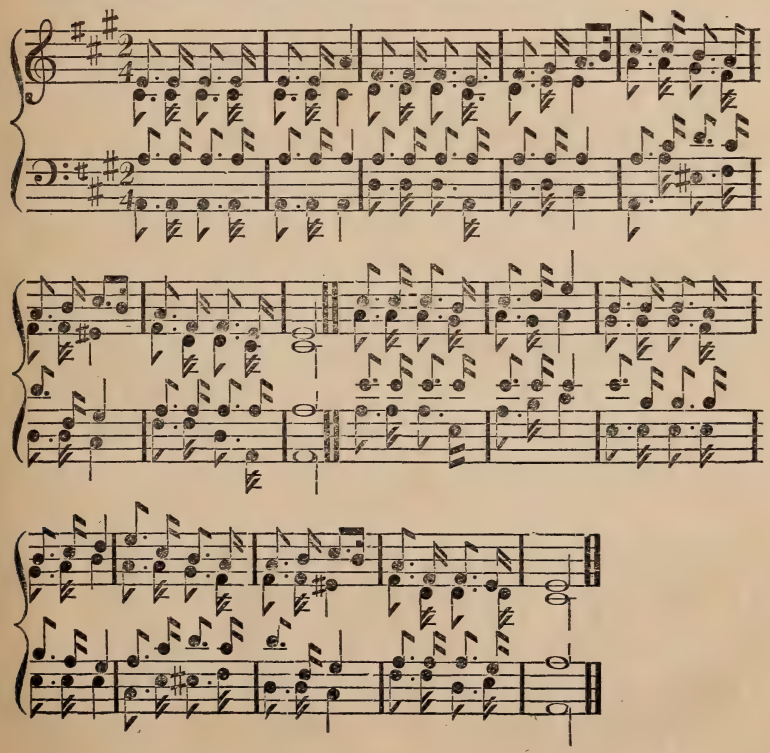
50. Come, Come, Come. MRS. HEMANS.



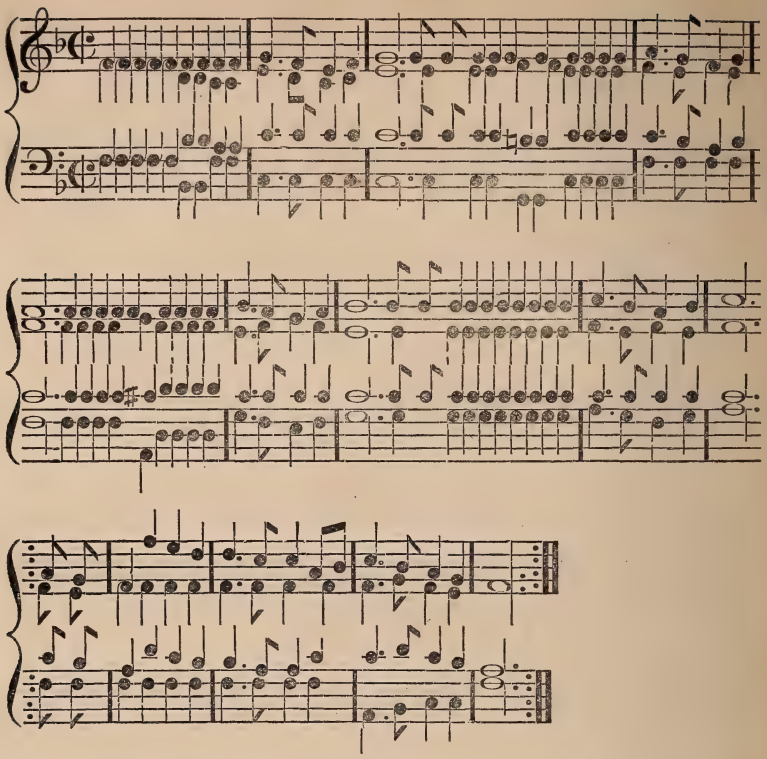
51. Children! arise and sing.



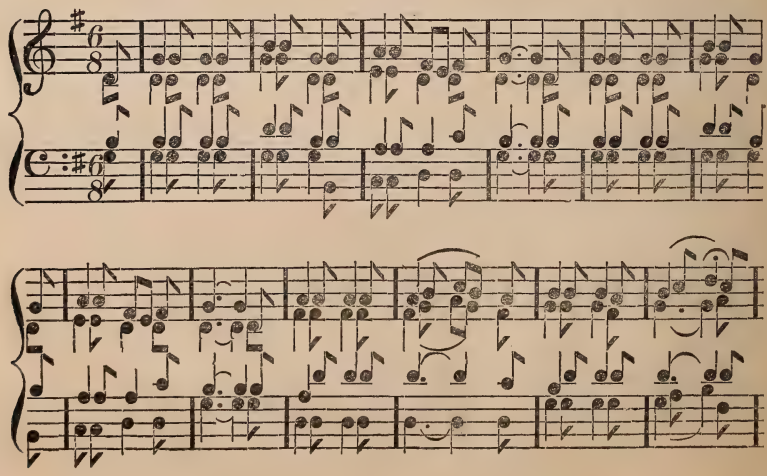
52. Friends of sweet and social Glee.

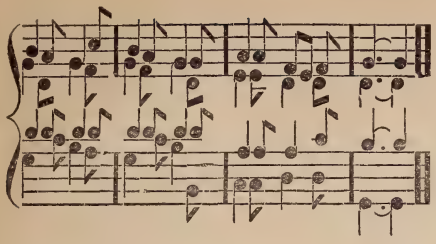


53. The Real Staunch Tetotaler.

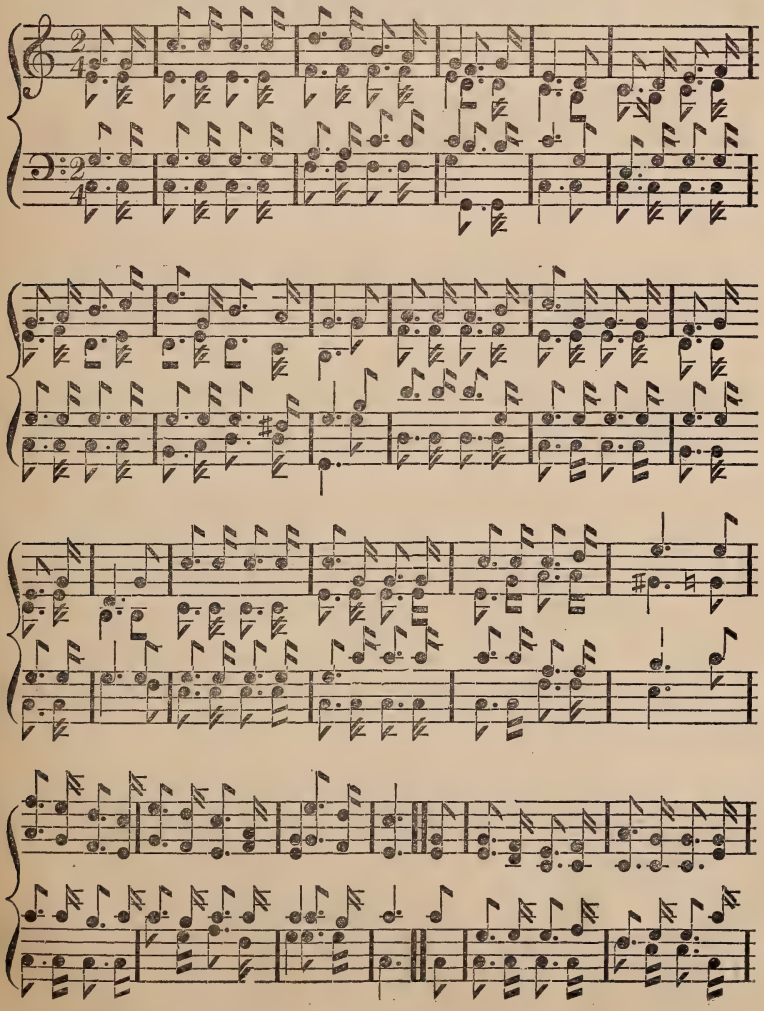


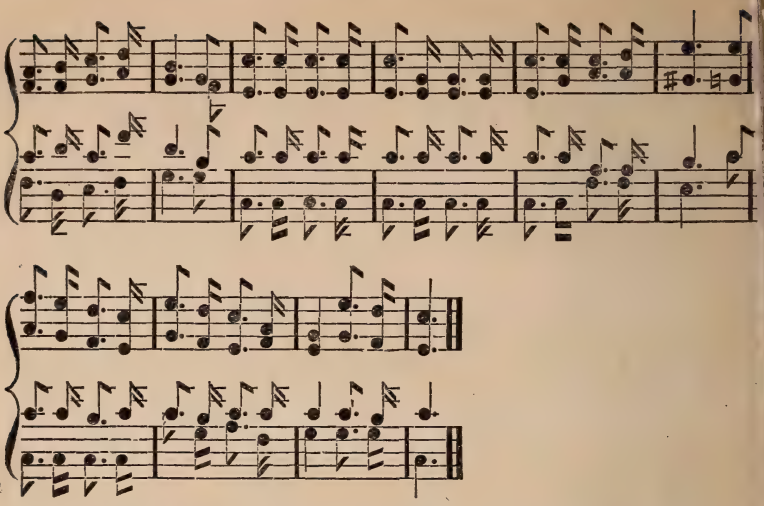
54. Reasons for drinking.



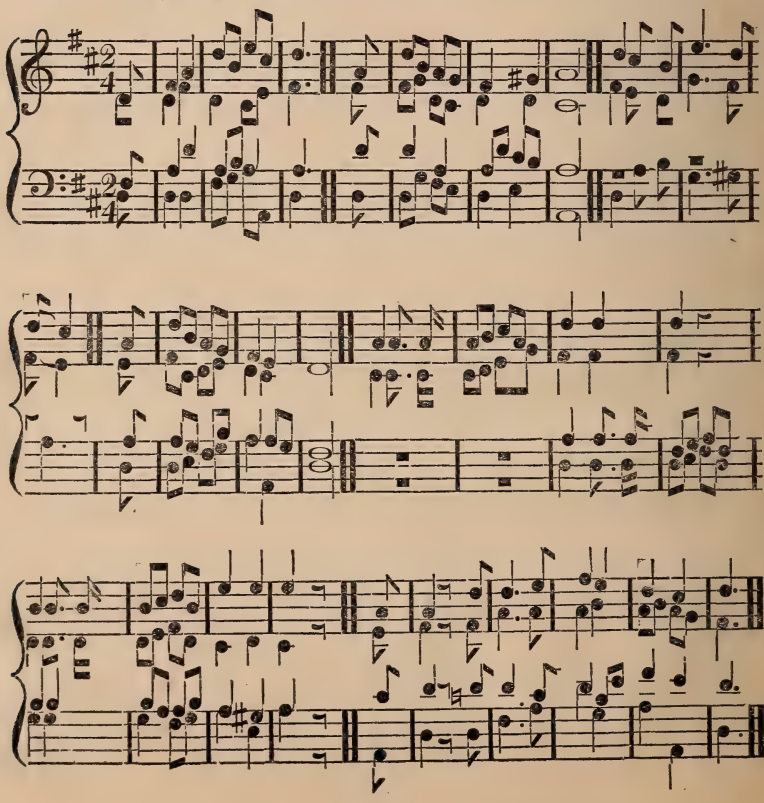


55. The days when you went tippling.

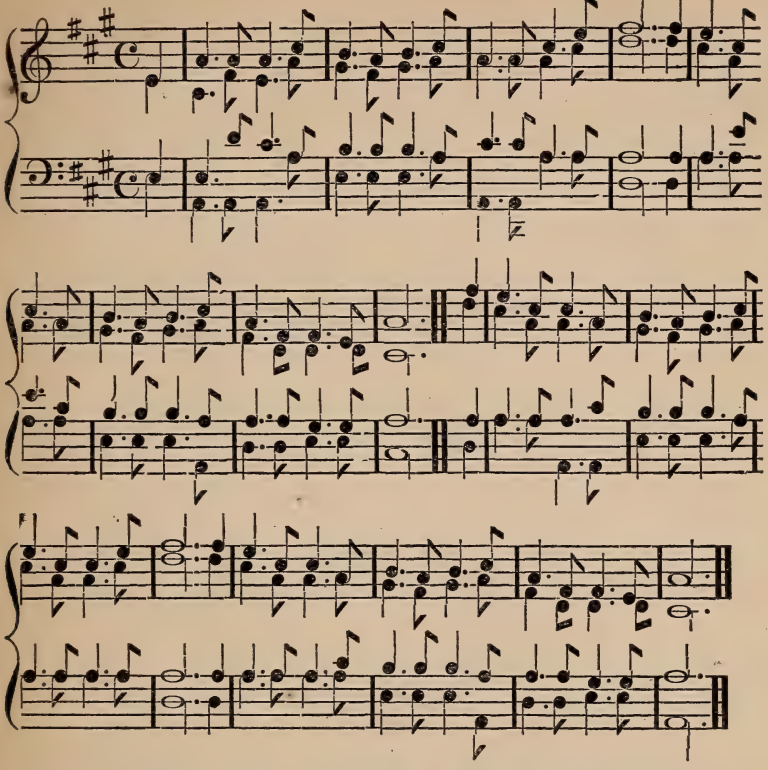




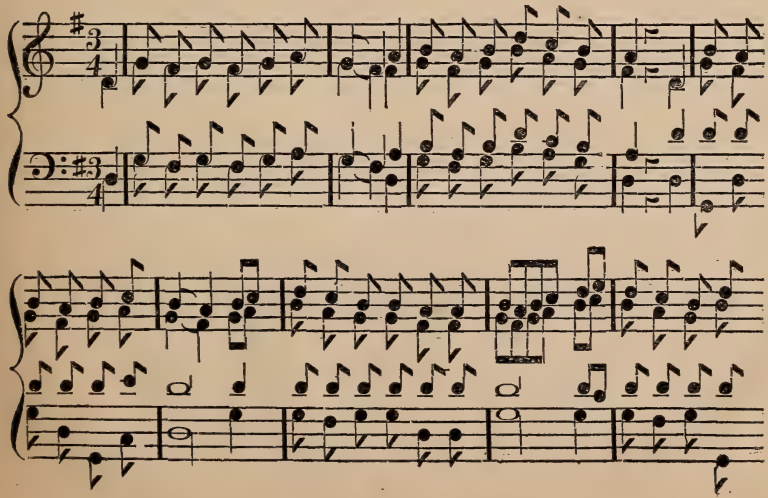
56. Pledged in a noble Cause.

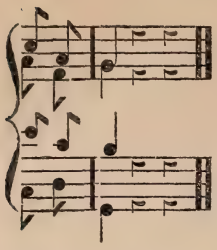


57. Auld Lang Syne.

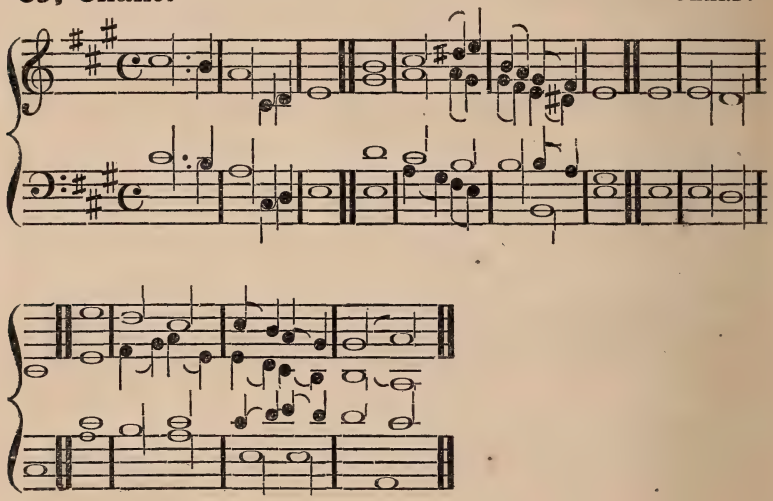


58. Let Temperance and her Sons rejoice. MAINZER.

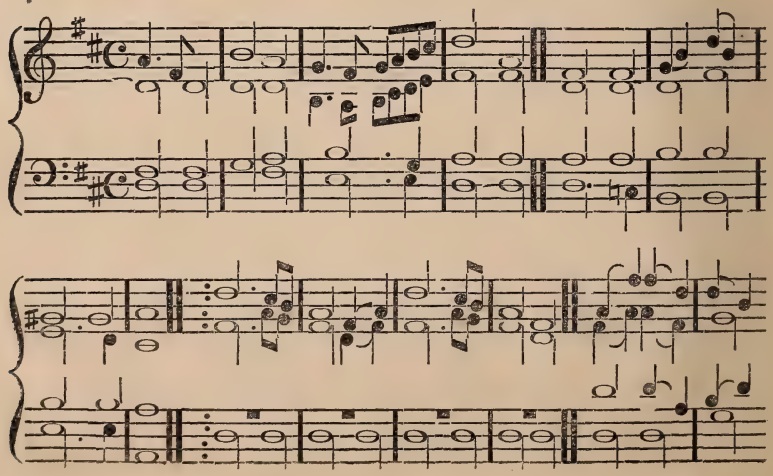


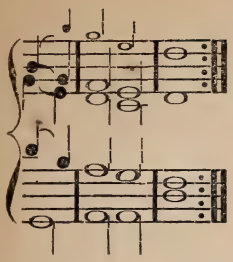


59, Chant. CHARD.



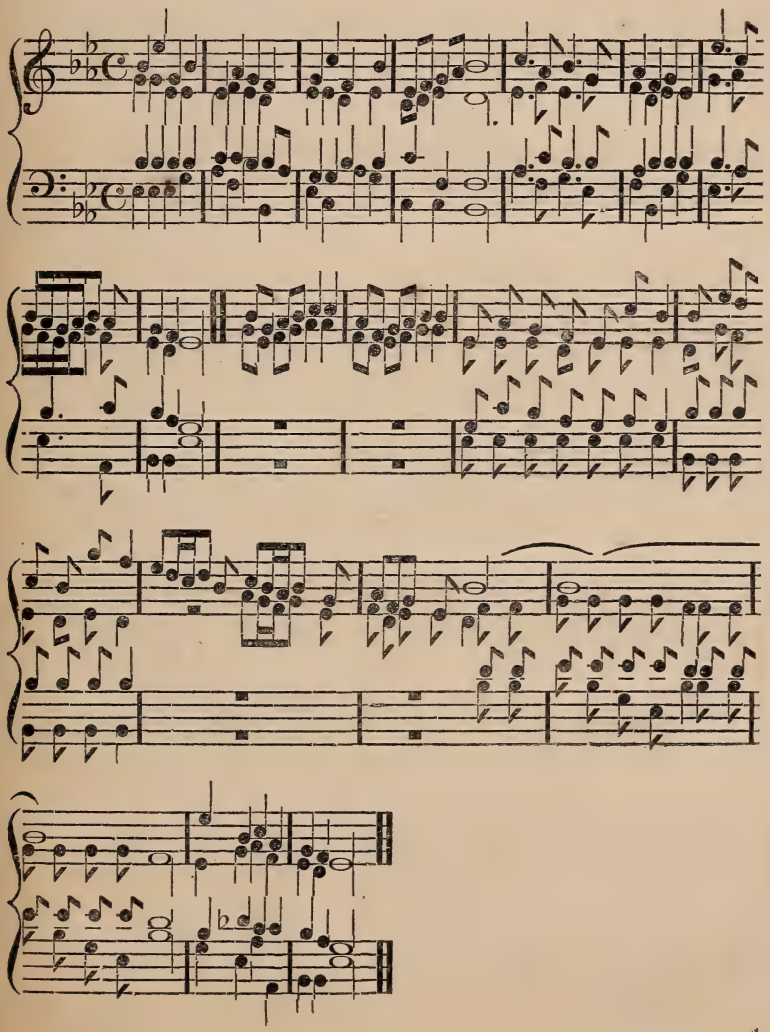
60. Praise the Gospel. WEBBE.



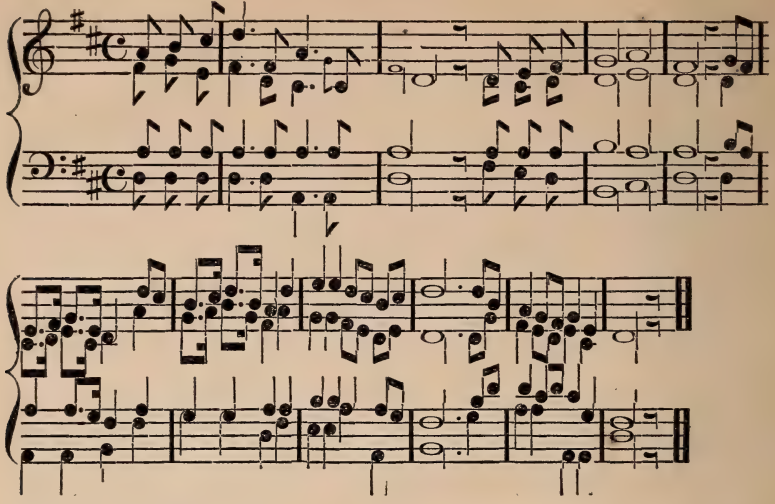


61. Rise and Shine.

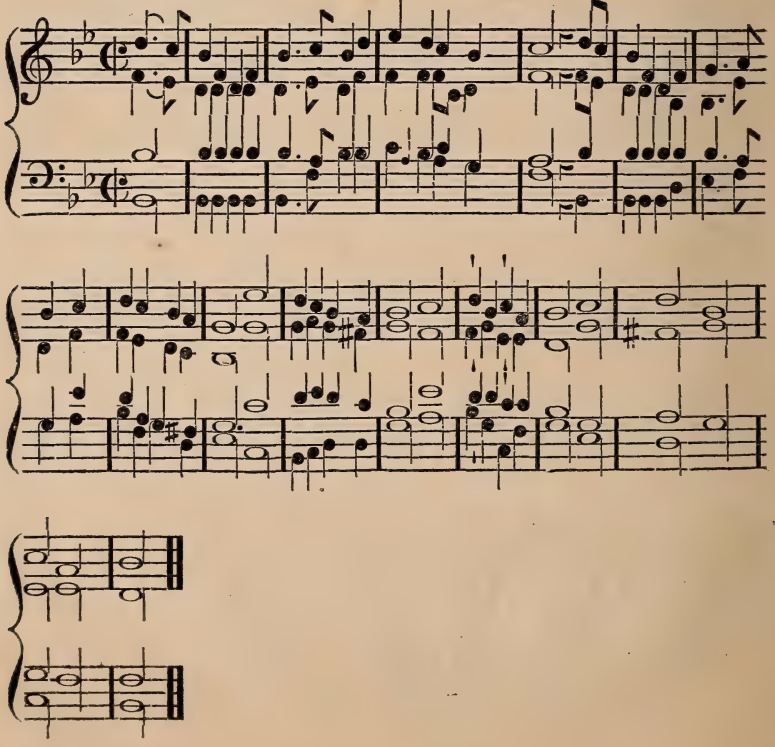
CALCUTTA.



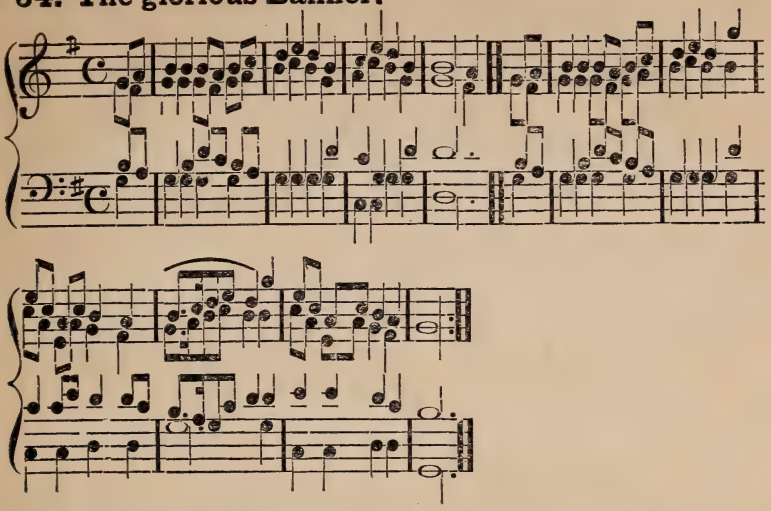
62. Come, gentle Daughters. † GERMAN.



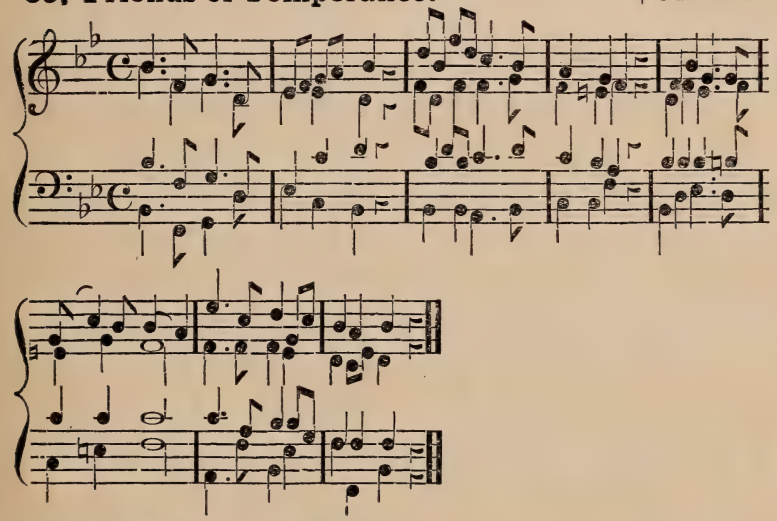
63, Good Night.



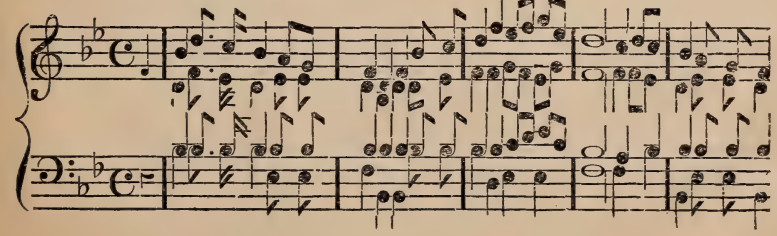
64. The glorious Banner.

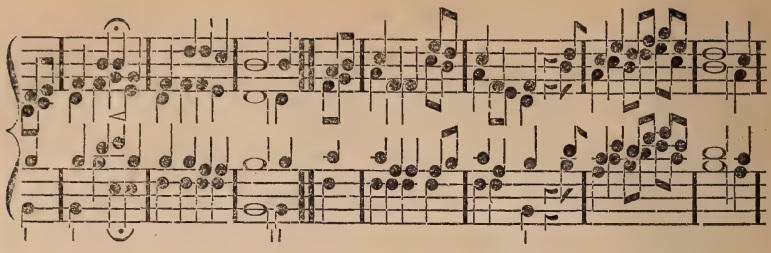


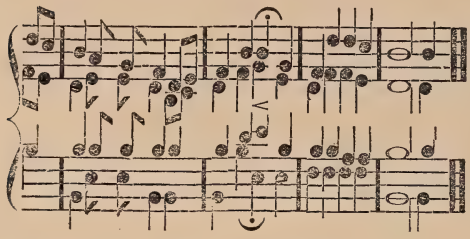
65. Friends of Temperance. † GERMAN.



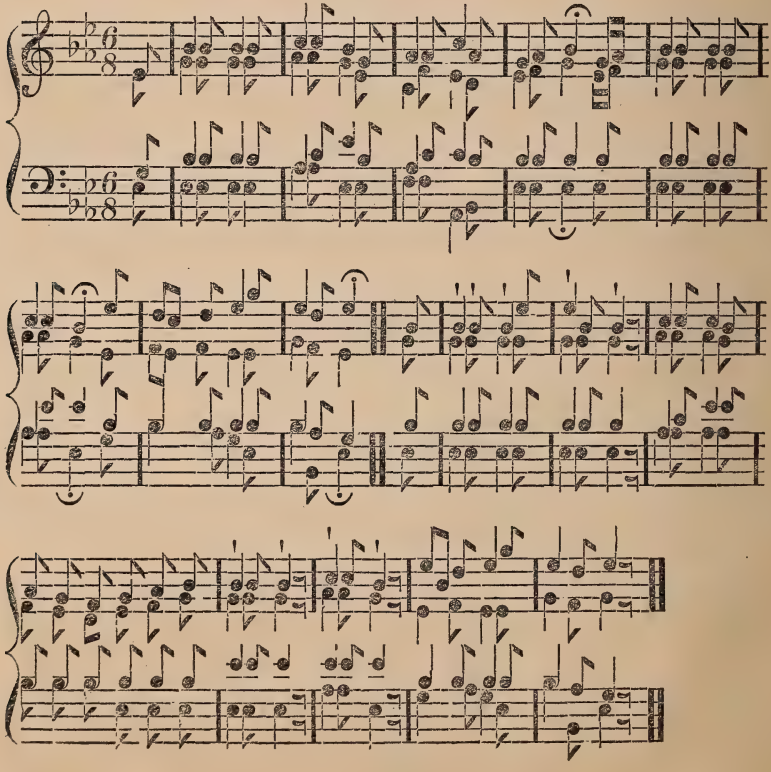
66. Sparkling and Bright. † P. P. C.







67. We'll win the Day.

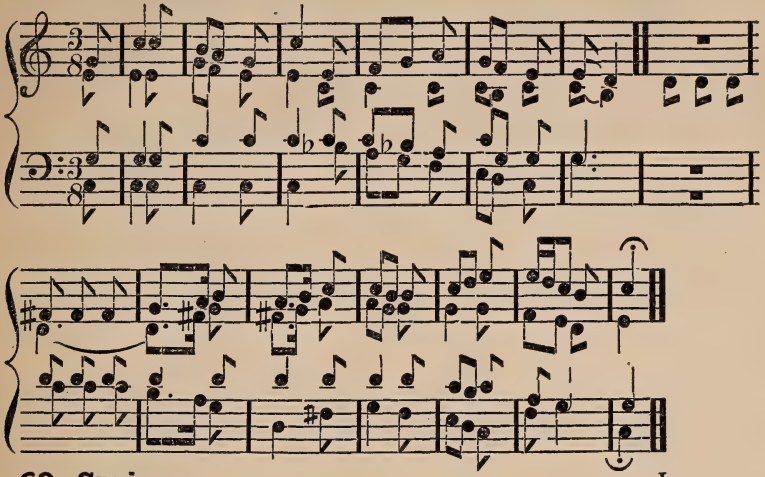


P. P. Carpenter, Oberlin Press, Warrington.

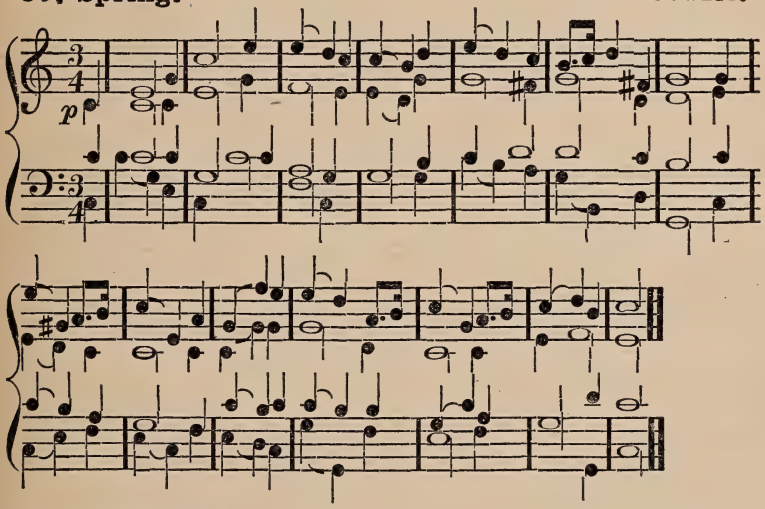
SUPPLEMENT.

(NOT ON SALE.)

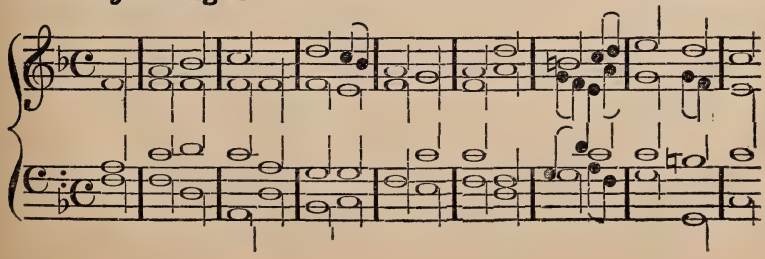
68. Almondsbury. SHORE.

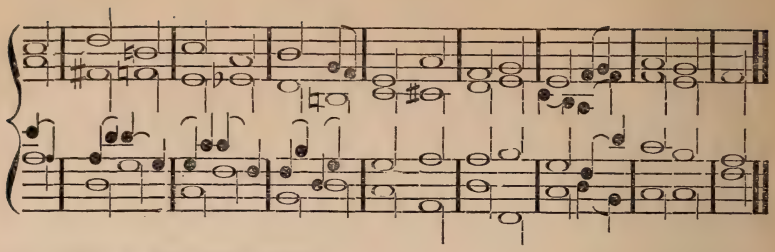


69. Spring. JOWETT.

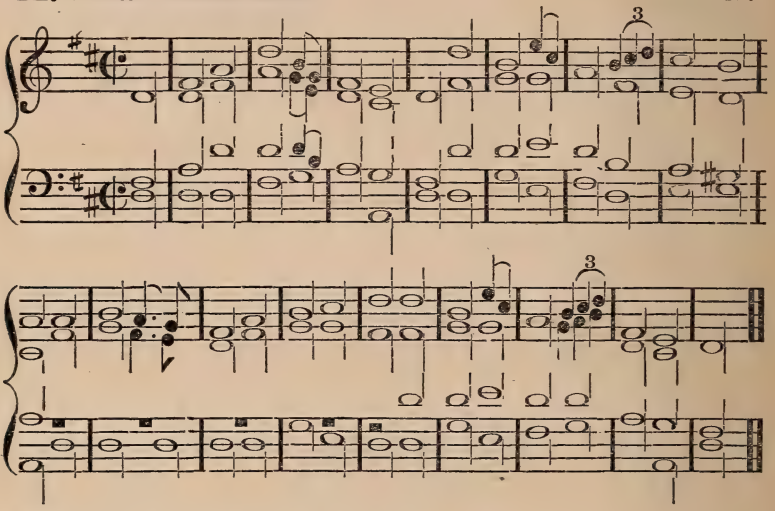


70. Ivy Bridge. NOVELLO.



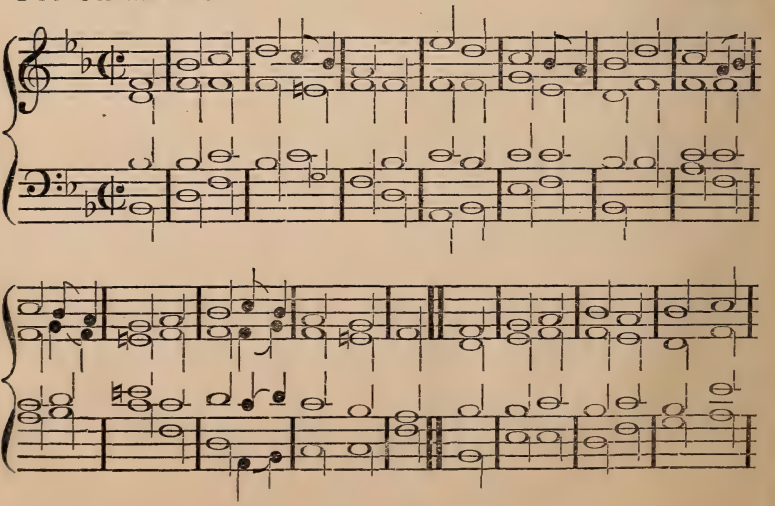


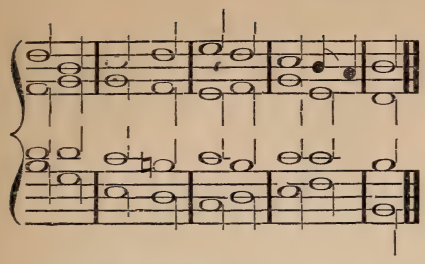
71. New Hundredth. JARMAN.



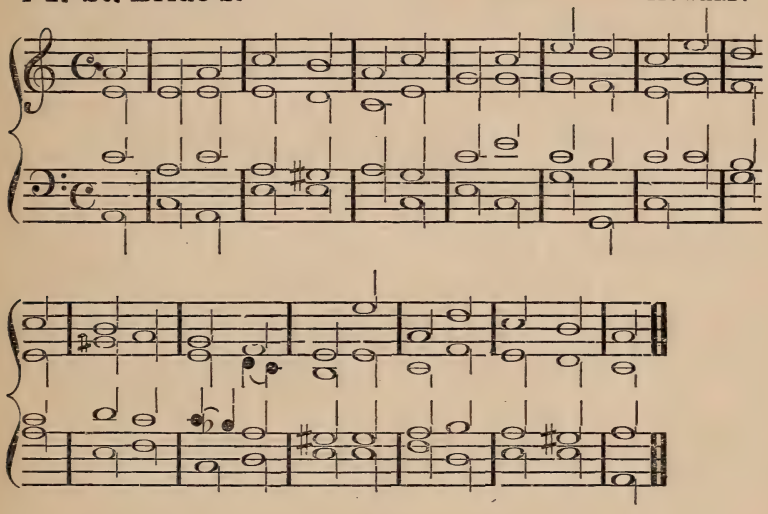
72. (Same Tune as No. 38.)

73. Carshalton. BEAN.

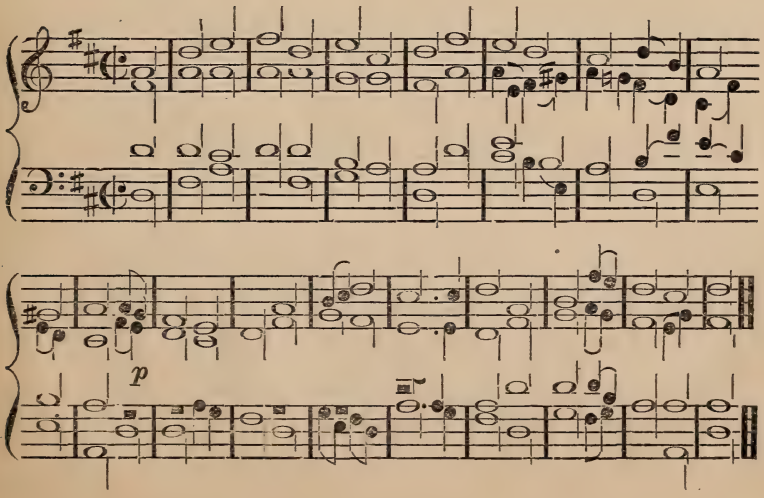




74. St. Bride's. HOWARD.

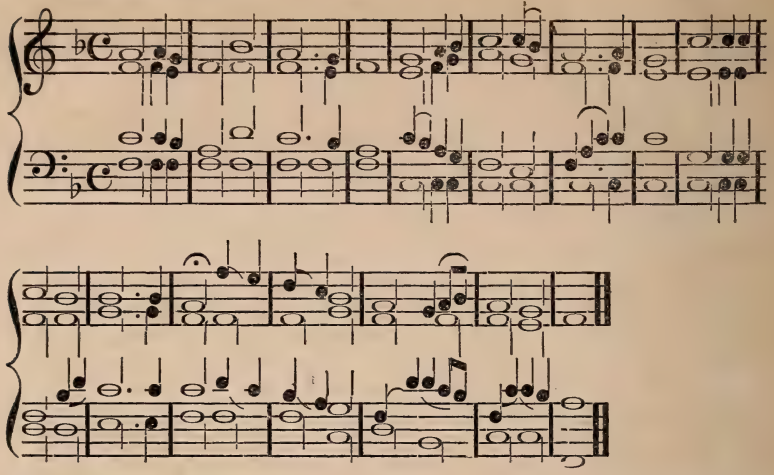


75. Priory. POWELL.



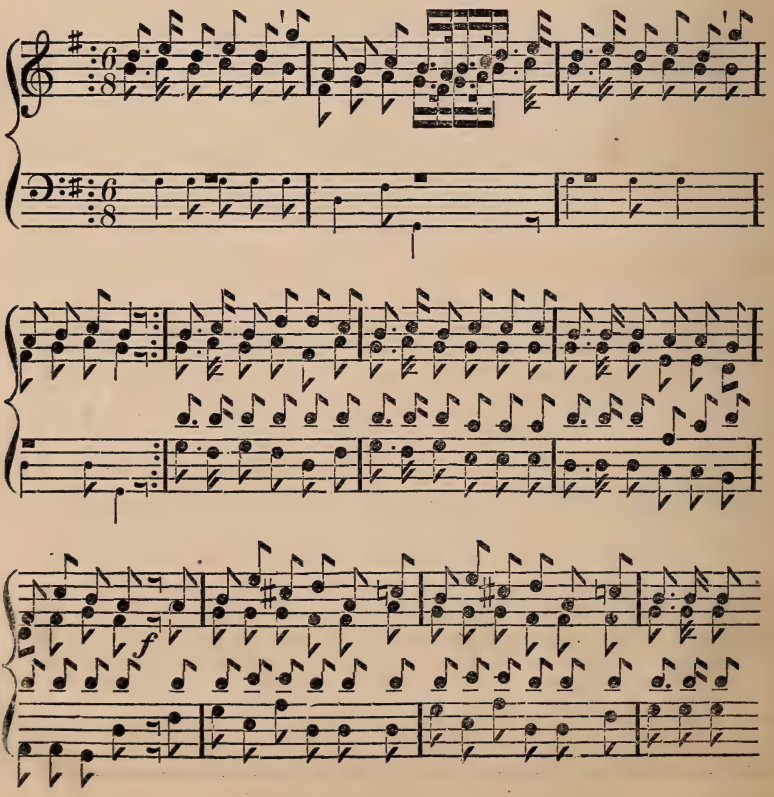
76. Wharfedale.

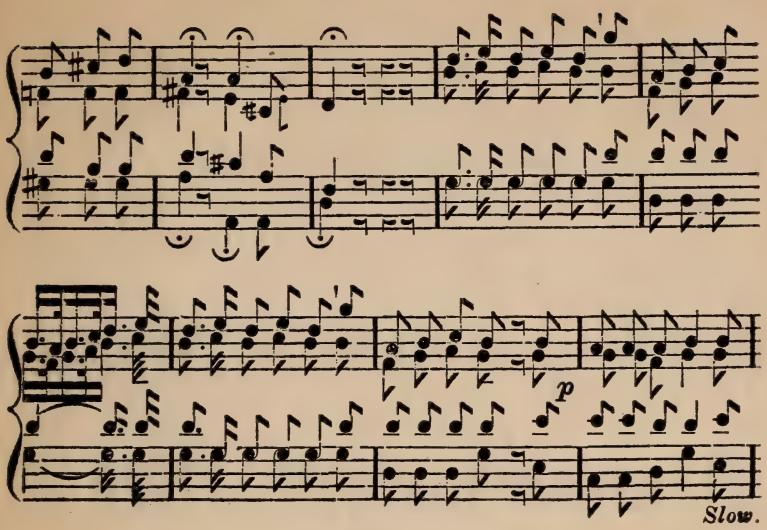
SHORE.

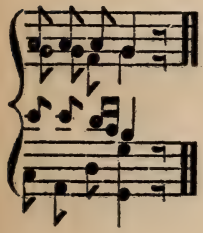


77. Miriam's Song.

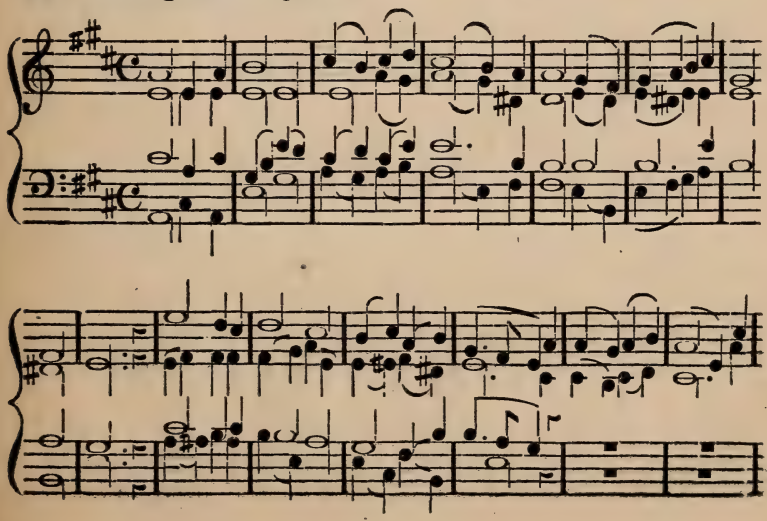
MOORE.

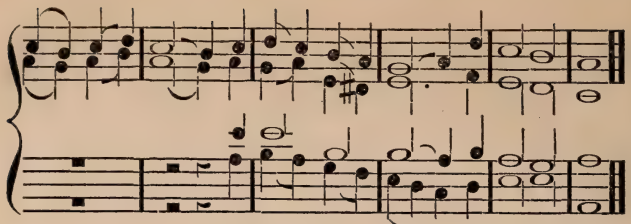




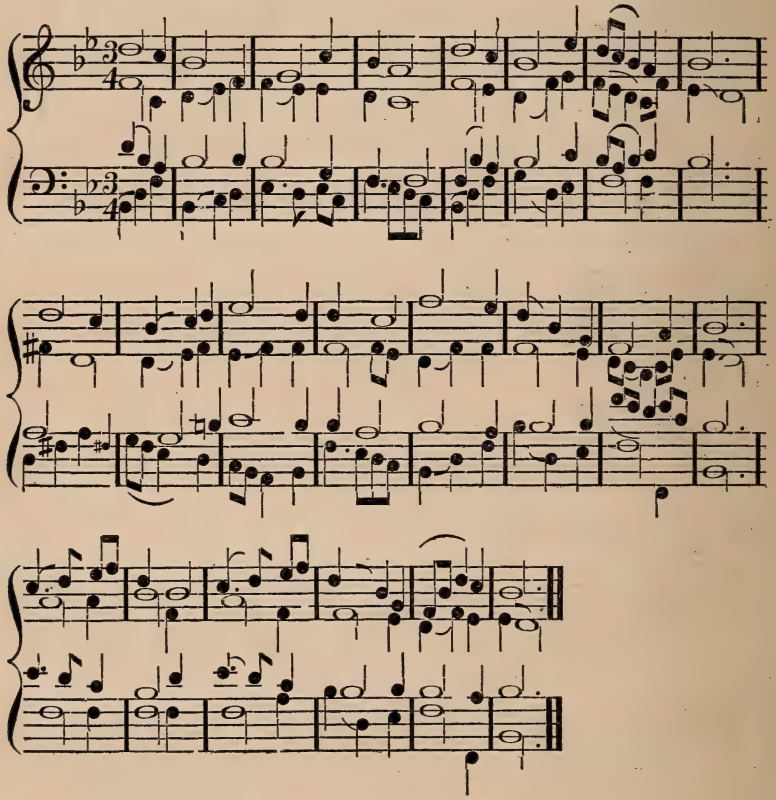


78. Portuguese Hymn.

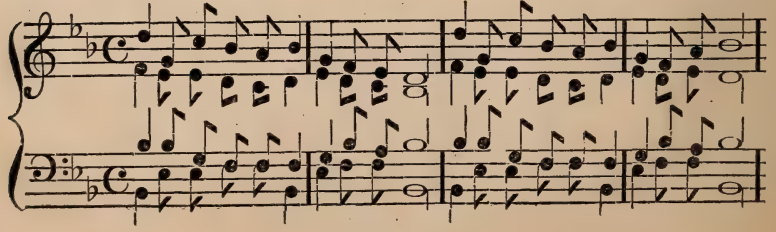


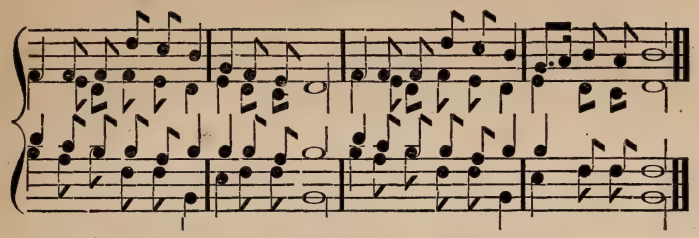


79. Bread of Heaven. JOWETT.

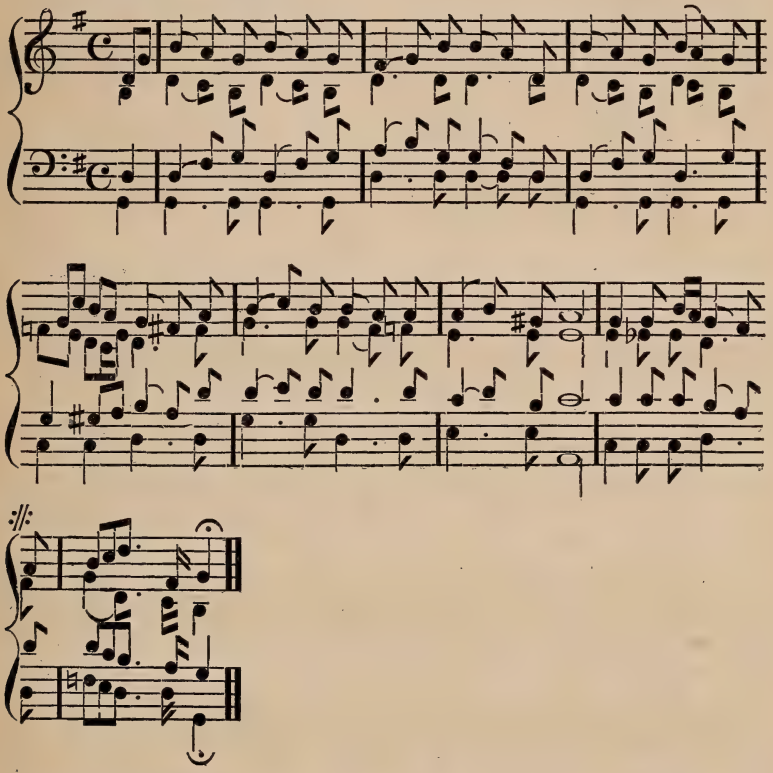


80 Irlam Street. † P. P. C.

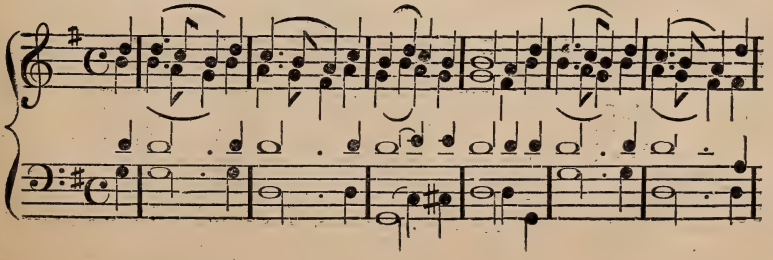


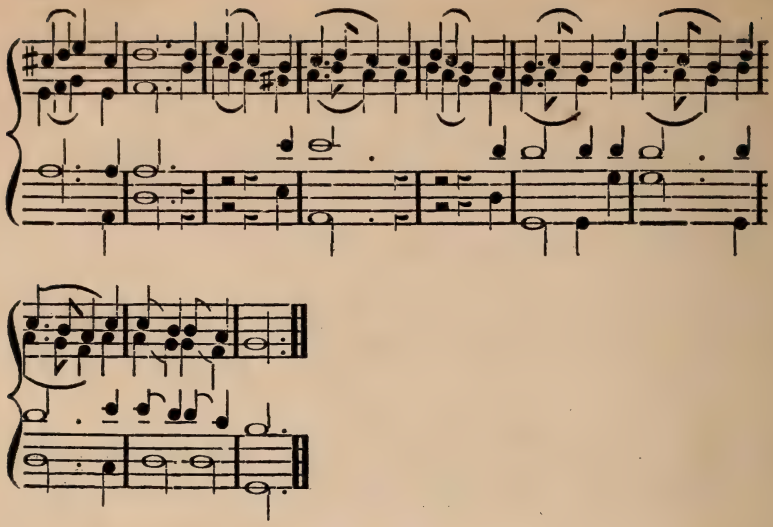


81. Pilgrim's Rest. SCHUBERT.

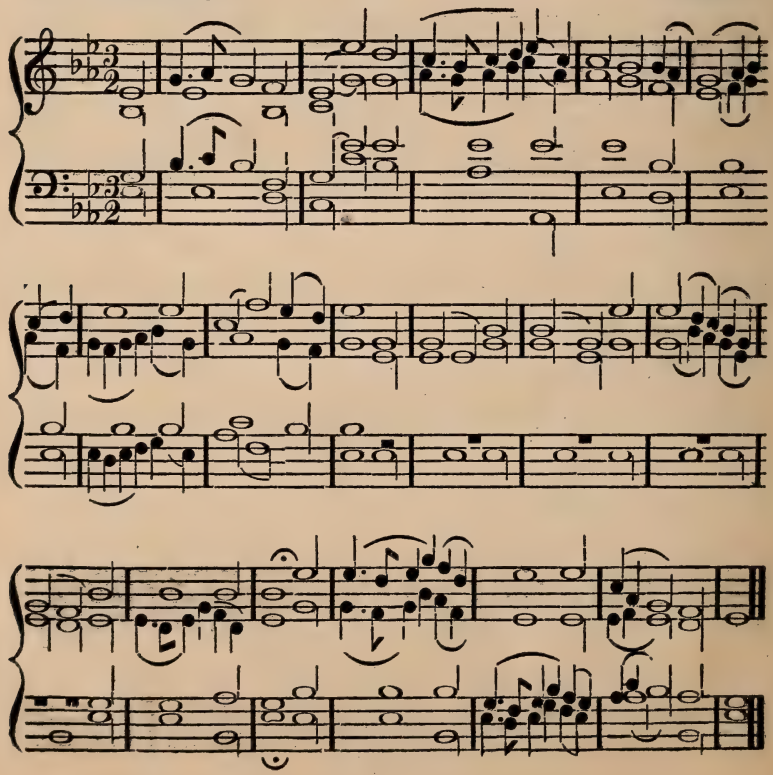


82. Jerusalem. MEYER.

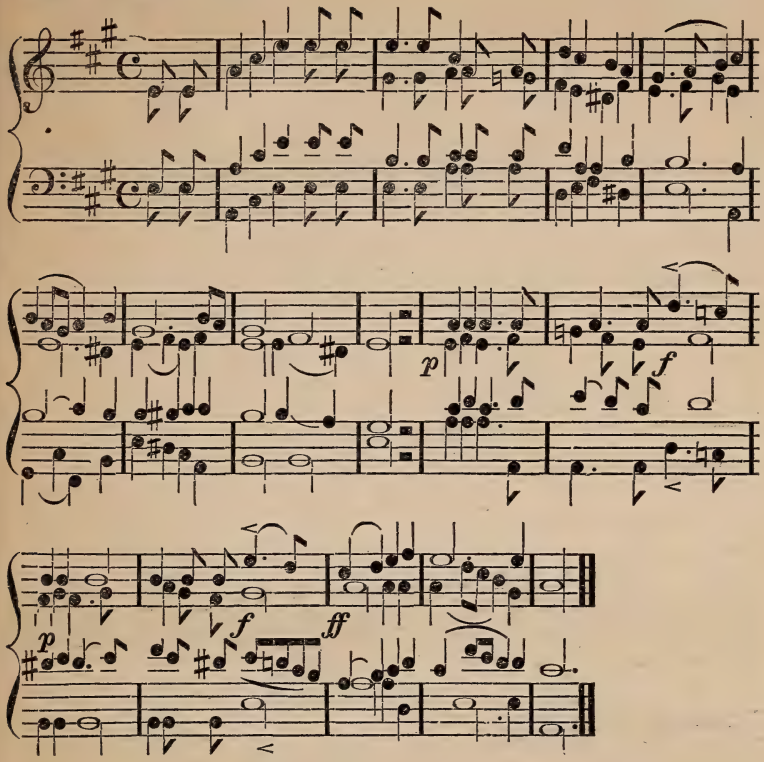




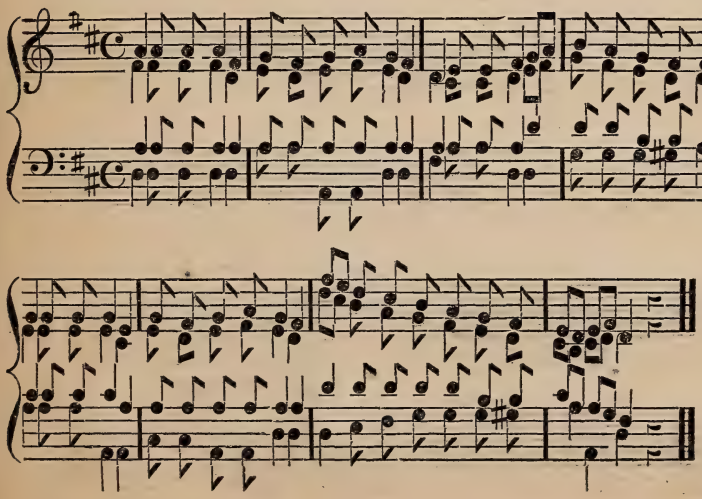
83. Daventry, LAMPORT.



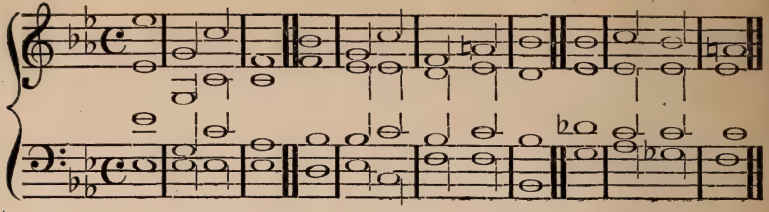
84. Angel's Joy. OGDEN.

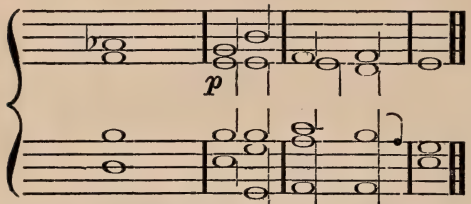


85. Nain. MOZART.



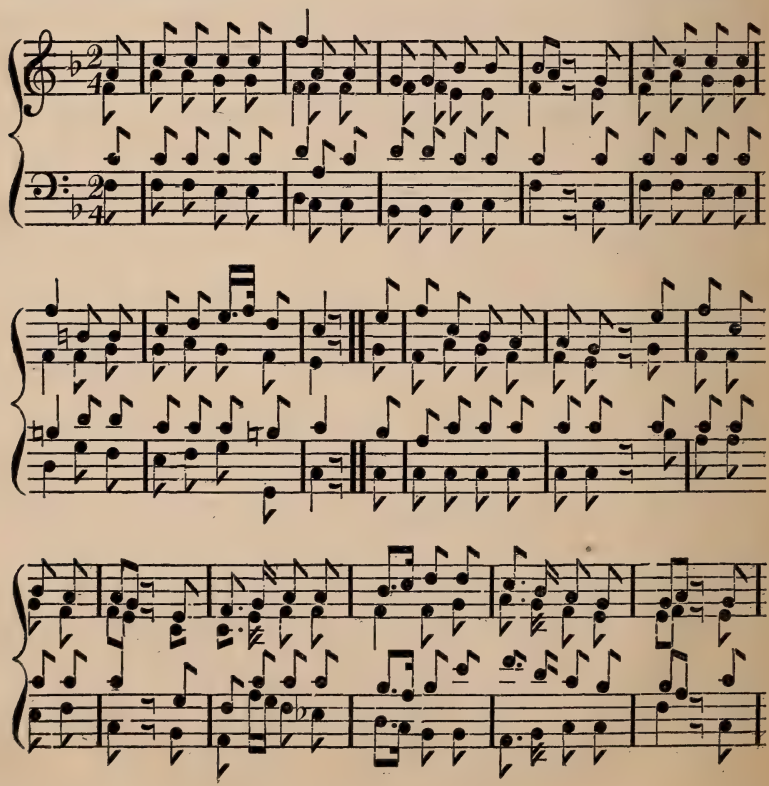
86. Chant. † S. C. Fripp.

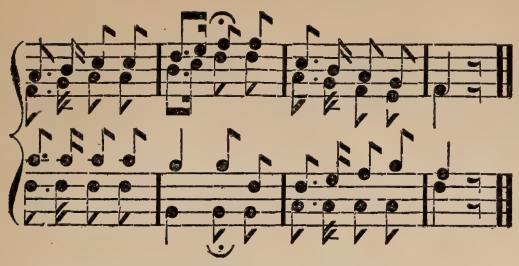




We fly to our Maker, Help Lord, or we perish.

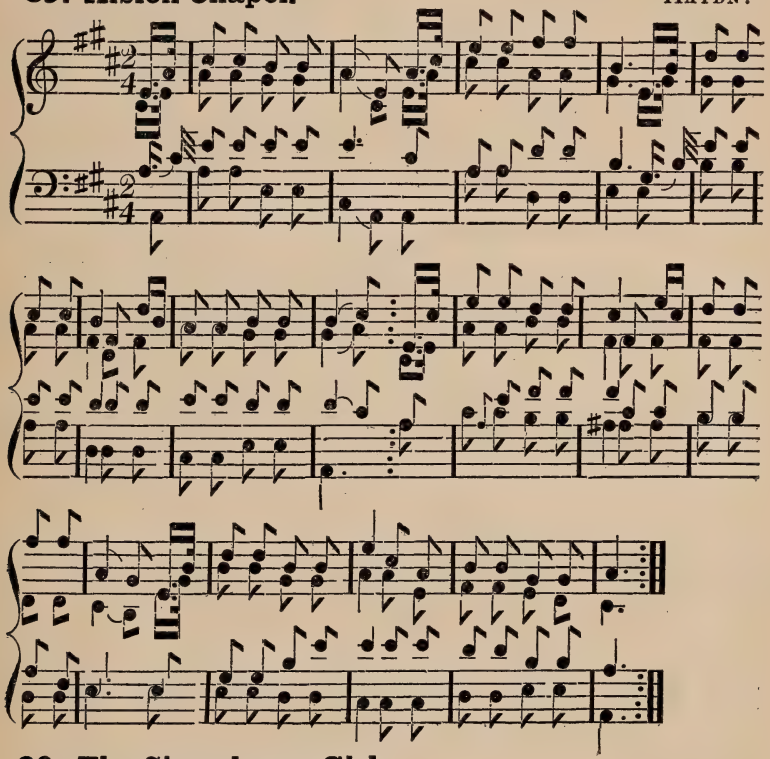
87. Poppythorn. M. Haydn.



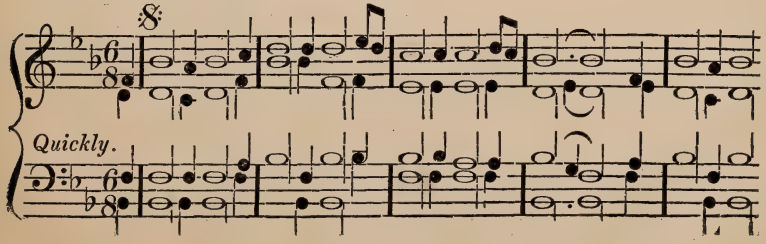


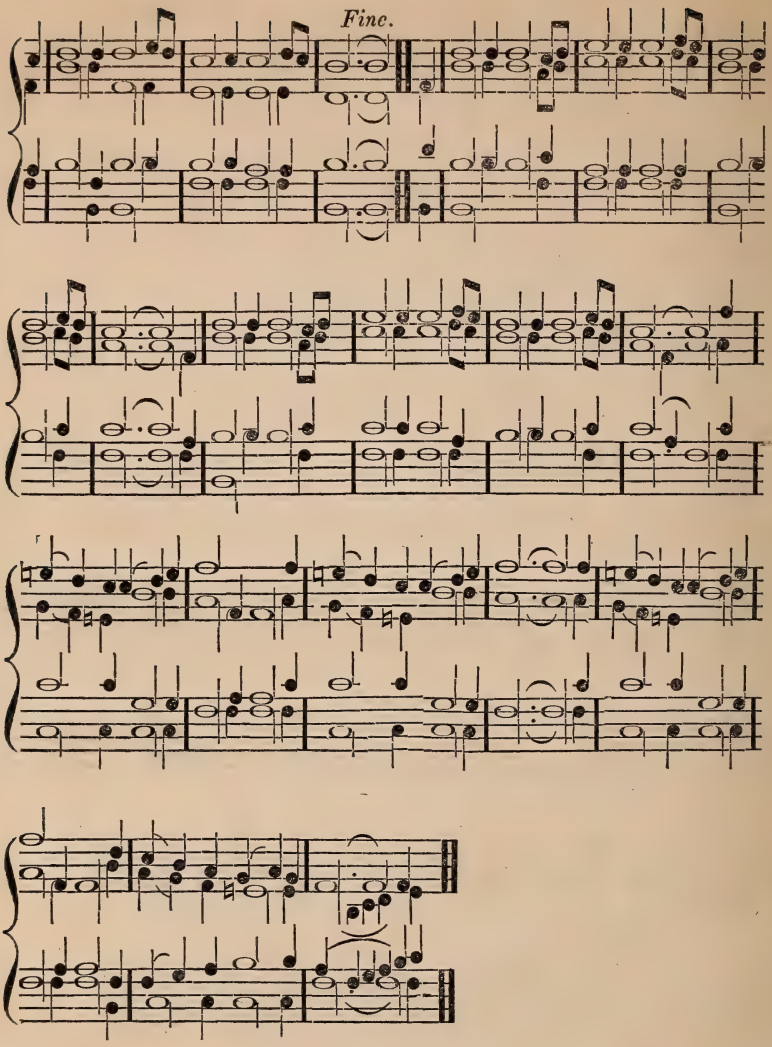
88. Same Tune as No. 50.

89. Albion Chapel. HAYDN.

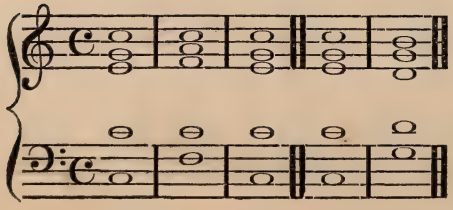


90. The Strawberry Girl.

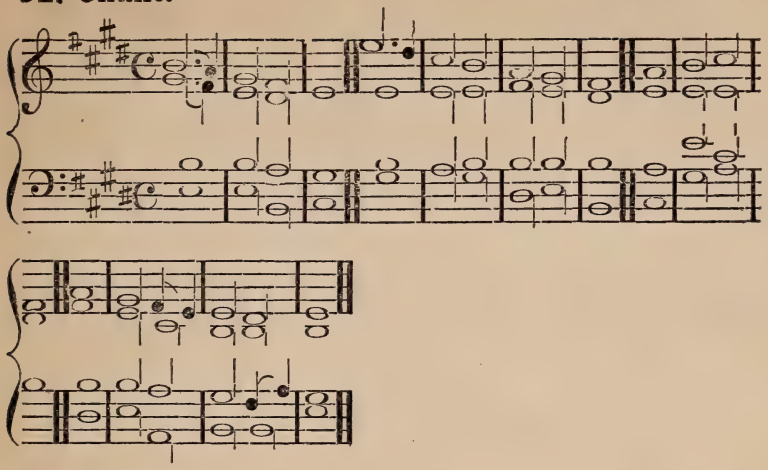




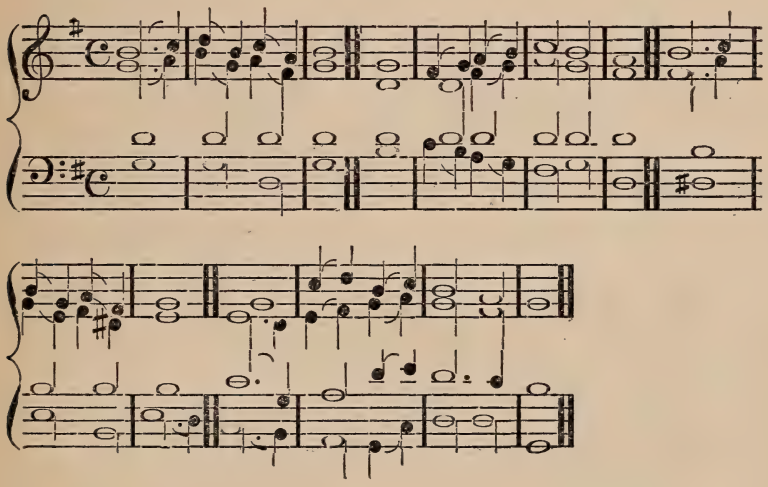
91. Chant. BRISTOL CATHEDRAL.



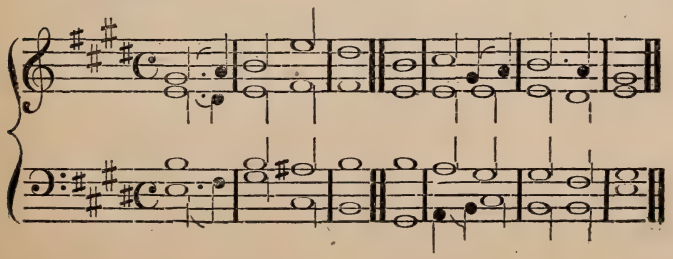
92. Chant. MORNINGTON.



92. Chant. JONES.



92. Chant. FELTON.



In teaching to chant, the following points should be attended to: viz.

1. The first bar in each Part may be of any length (beyond a semibreve) that is needed for the due enunciation of the words.

2. Long lines should by no means be hurried over, but the same time should be allowed for chanting as for good reading. In first learning, the teacher might *read* while the scholars *chant*, to ensure distinct utterance. The pauses, emphases, &c. should also be given as in good reading.

3. But, on the other hand, a slow drawling chant is greatly to be avoided. The idea of a Psalm Tune is slow and measured; of a Chant, lively and free.

4. There should be no pause (unless the sense requires it) between the free and the measured part of the line: thus, instead of singing

"And the place there..... | of shall | know-it no | more."

it should be

"And the place...there | of shall | know-it no | more."

5. When a hyphen is printed (in the words) after the bar mark, the syllable before is to be continued into the following bar: thus,

"That ex | cel | - in | strength,"

where the syllable *cel* is sung to three notes.

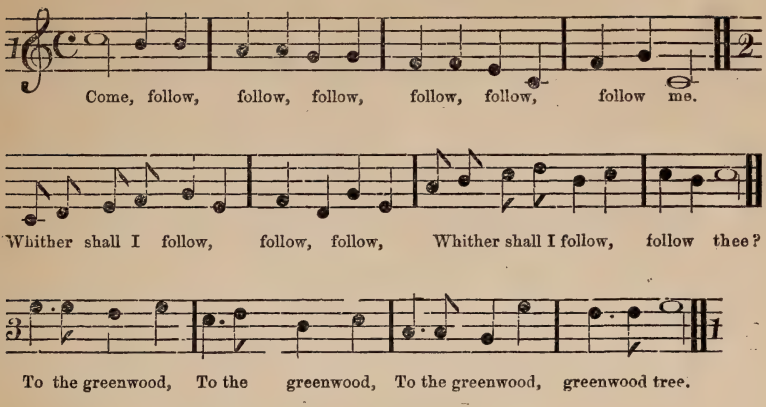
6. When a hymn is chanted, the accents and pauses should be given as in a Psalm. The following is No. 86, with the bars divided for chanting.

When through the torn sail the wild | tempest is | streaming,
When o'er the dark wave | the red | lightning is | gleaming,
Nor hope lends a ray, the poor | seaman to | cherish,
We fly to our Maker, | 'Help Lord! | or we | perish!'

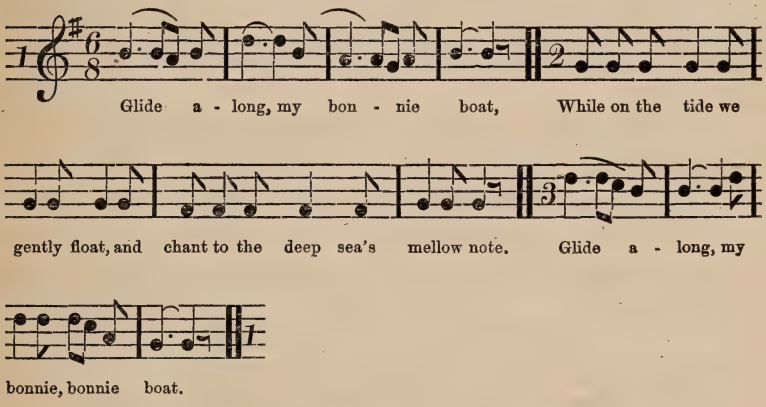
When Jesus, once tossed on the | breast of the | billow,
Was roused by the shriek | of des | pair from-his | pillow,
He bade the waves cease their rash | fury, and | cherish
The suppliants crying, | 'Help, Lord! | or we | perish!'

O God! when the whirlwind of | passion is | raging,
When hell in our heart | his wild | warfare is | waging,
Arise in thy strength thy re | deemed to | cherish;
Rebuke the destroyer; | 'Help, Lord! | or we | perish!'

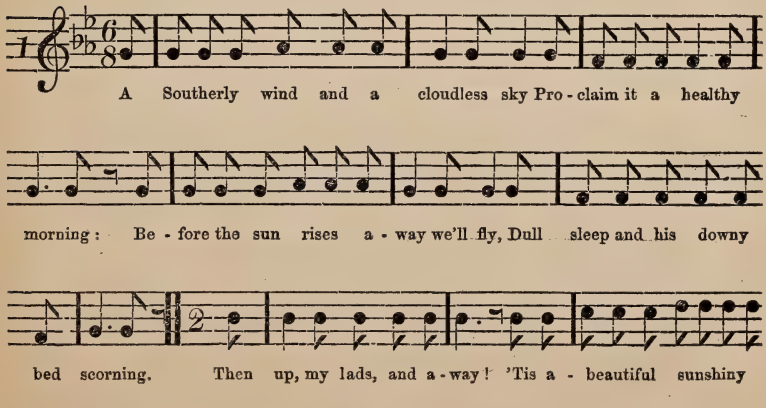
CATCH. Come, follow.

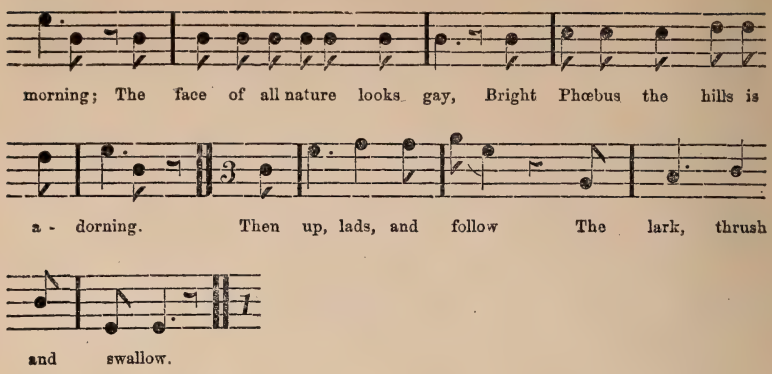


Catch: Glide along.

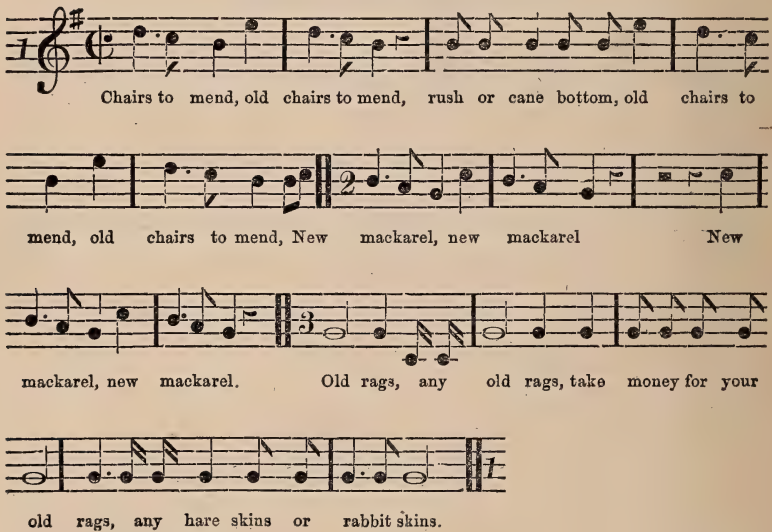


Catch: Up lads and follow.

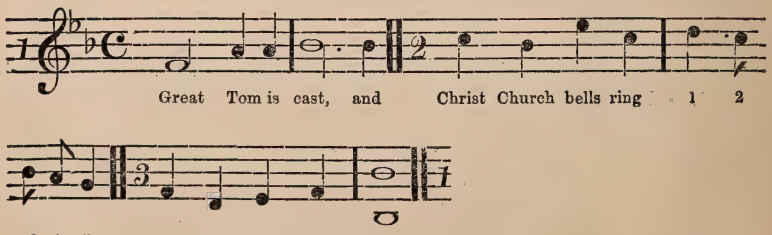




Catch: Chairs to mend.



Catch: Great Tom is cast.



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